AT THE PLAY HOUSES.

Washingtonians patronized the theatres most liberally last week, and none of the local places of amusement had much to complain of in the matter of attendance. The surprise of the week was the immense audiences that gathered at the National to see James K. Hackett in "The Pride of Jennico." Heretofore, Mr. Hackett has not attracted unusually large audiences in this city, but his engagement last week brought to Manager Rapley's box office something like $10,000. At the Columbia Marie Burroughs, in what proved to be by all odds the best dramatization of a work of fiction that has been presented here this year, did not draw the audiences that the worth of "The Battle of the Strong" deserved. The Lafayette production of "The Gilded Fool" was a successful one, and Manager Chase's vaudeville bill was so good that the week will go on record as among the best six days he has had since the Grand was given over to its present form of entertainment. The Academy of Music, with "Sporting Life," played by a good company, was accorded a series of large houses, while the Bijou, with "The Victoria Burlesquers," and Kernan's, with the Sam Devere show, each came out on the right side of the ledger.

The present week is a decidedly promising one, for with Maude Adams in her now famous presentation of "L'Aiglon" at the National, and Henry Miller in a new play, "Richard Savage," at the Columbia, the syndicate houses will have two novelties. The Miller piece received very flattering press notices in several of the larger cities of New York State, where it was played last week, and there is every indication that this splendid actor has finally procured a vehicle that is well adapted to his abilities and temperament. The Lafayette stock company will revive "Friends," once a successful comedy, while the Academy will put forward "The Still Alarm," with Harry Lacy in his original role of Jack Manly. The Grand will entertain the Hopkins' Trans-Oceanics; Kernan's will have "The Morning Glories," while the other burlesque house, the Bijou, will be occupied by the Sam Jack burlesquers.

The Columbia—Henry Miller.

Henry Miller will appear at the Columbia Theatre tomorrow night for the first time here under his new management, that of Messrs. Wagenhals and Kemper. He will be seen in "Richard Savage," a new play by Madeleine Lucette Ryley, which, from all accounts, appears to have made one of the most substantial successes of the season. There is little doubt but that Mr. Miller has found in the title part one of the most forcible and appealing roles he has yet been called upon to portray.

The story of "Richard Savage" rehearses the career of the poet as told by his biographer, Dr. Johnson, but materially embellished and amended by the author's imagination, no pretence being made at historical accuracy. The first act presents the attic quarters of the poet and Bohemian philosopher, who ruminates on his natal origin, of which he is ignorant, and yearns for enlightenment because of his love for Elizabeth Wilbur. He is informed by Jeremiah Griffin, a former servant of the Lady Mason, who was Savage's guardian in infancy, that his mother was the Lady Macclesfield, now Mrs. Brett, who was the daughter of Lady Mason. The discovery imbues Savage with the most sacred emotions, and he prepares to sue for her love and blessing. He accepts the patronage of Lord Tyrconnell as a stepping stone to her good graces, and especially because he finds that Mrs. Brett is the guardian of his sweetheart. The second act is the house of Colonel Brett, where he meets his mother, who refuses him even recognition, and who denounces

HENRY MILLER AS "RICHARD SAVAGE"

him as an imposter. The third act is a scene of revelry at the house of Lord Tyrconnell, where, in his absence, Savage is regaling his friends and playing host to the life. Lord Tyrconnell arrives at the height of the orgy, the guests are dismissed, a quarrel ensues, swords are flashed, and Tyrconnell is wounded by Savage as the curtain falls. The fourth act pictures the streets of old London. Savage meets an old enemy, Sinclair, an unworthy rival for the hand of Elizabeth Wilbur. A duel ensues, and Savage is about to get the worst of it on account of his weakness, when Jeremiah Griffin, who has good reason to hate Sinclair, rushes to the rescue, snatches Savage's sword, kills Sinclair, and then himself. Savage is arrested for the murder and is convicted and thrown into prison. The last act is in Newgate prison, and there are affecting scenes with his friends, who are all working for his pardon. Savage, however, feeling another and more certain escape from his woes, makes his will, and he dies just as the looked for pardon arrives.

The production itself, especially as regards the interior of Tyrconnell's house, the streets of old London, and the elaborate costuming, is said to reflect great credit on the generous policy of Messrs. Wagenhals and Kemper, and to establish them in the foremost rank of theatrical managers in America. Among those who will appear in the supporting company and who are said to have made individual hits, are Florence Rockwell, Louise Thorndyke Boucicault, Jennie Eustace, Joseph Wheelock, Arthur Elliott, and Owen Fawcett.

The National—Maude Adams.

Charles Frohman will present Maude Adams at the National Theatre tomorrow evening for six nights and a matinee on Saturday in "L'Aiglon," the poetical masterpiece of Edmond Rostand, author of "Cyrano de Bergerac." Miss Adams has concluded a phenomenal triumph in "L'Aiglon" at the Knickerbocker Theatre, New York, where she appeared in the role of the Eaglet seventy-five times to as many crowded audiences. It is the greatest success of her brilliant career, and all the more remarkable because it has been achieved in the face of an opposition which it was thought would overwhelm her. She met the opposition, however, and came out of the contest a greater actress than when it began. Miss Adams has triumphed over several things in carrying "L'Aiglon" to successful financial and artistic results. In the first place, it must be understood that "L'Aiglon" is a French historical romance in stage form, and that it appeals in a most inspiring way to the patriotism and traditions of the French people. That it should have created a furore in Paris with a world-famous actress in the title role can be easily understood. But in order that an American audience might be interested and delighted by it, there was necessity for having the character of the Eaglet played in a manner that would captivate the hearts and intelligence of the auditors.

Miss Adams, it is said, gives full and forceful expression to the dramatic side of the character of the Eaglet; but the chief charm of her impersonation lies in the fact that she gives such pathetic glimpses of the youth's vain struggle to emulate his glorious and immortal father that one's sympathy is fully enlisted and tender interest in the boy soon grows into absolute love of him. Miss Adams must have made as deep and searching a study of the character of the Eaglet as Edwin Booth did of Hamlet, for the management claims there is not a single note of Rostand's masterpiece, whether it deals with head or heart, that she does not sound clearly and effectively in her acting. It is an entirely human as well as an exquisitely poetical conception of the character, and as Miss Adams presents it any audience should be convinced and won by it. The delightful acting of Miss Adams is the potent factor in the triumph which the English version of "L'Aiglon" has made, and it will make the play a favorite wherever she offers it.

Mr. Frohman, so it is said, stages "L'Aiglon" superbly. The beautiful Knickerbocker Theatre production will be transferred in every detail to the National, and it will be seen then that the manager has spent many thousands of dollars in mounting and costuming this drama.

Miss Adams' company is said to be a large and most efficient one. It includes, among others, J. H. Gilmour, Edwin Arden, Percy Lyndal, Eugene Jepson, Oswald Yorke, Joseph Francoeur, J. H. Benrimo, William Lewers, Edward Lester, R. Peyton Carter, Clayton Legge, William Irving, Ida Waterman, Sarah Perry, Sarah Converse, Ellie Collmer, Margaret Gordon, Frances Comstock, Edith Scott, and Beatrice Morrison.

Only a Saturday matinee will be given during this engagement.

The Grand—Vaudeville.

The excellence which has marked the recent presentations by Manager Chase at the New Grand is said to be maintained in the offering announced for this week. The bill which will be inaugurated at the matinee tomorrow is one of the most promising and most delightfully contrasted of the season's showings, so far. There is in the programme a rare variety of interesting, mirthful, and artistic acts, all representing the highest standard in their respective lines. Both European and American novelties are included in the bookings of the week, and there is every indication from the quality of the entertainment provided, that Chase's should enjoy during this week a series of houses which will equal if not surpass those of any previous week during the theatrical year.

An altogether notable feature of the offering is the first appearance in America of the famous Allison troupe of acrobats. Seven in number, the members of this troupe are claimed to form one of the most interesting as well as phenomenal acts in vaudeville. Their triumphs abroad are said to have surpassed those of any other acrobatic organization. The Allisons come direct from the Winter Garden of Berlin, and during the limited time they have been in this country it is stated their work has called forth the highest praise and astonishment. Some of the feats are so skilled and remarkable as to nearly approach the miraculous. The press agent avers that all are new and original, the old school methods having absolutely no part in the performance by these modern athletes.

Will H. Fox will be seen in his burlesque termed "Paddywhiskie." The creation is one of the cleverest ever conceived, and its execution marks Comedian Fox as an entertainer of the very highest attainments, as well as proving him to be a very clever musician. He has just returned from 400 nights of continued success in London. Another London celebrity will be presented in the person of Bessie Munroe, the serio-comic singer and dancer, whose vogue in the English metropolis is reputed to have been remarkable. Stuart Barnes and Mabel Sisson, popular travesty people, will show their latest musical farce, "The Mysterious Pill," a sketch said to be full of melody, dancing, and comedy. After an absence of four successful years abroad, Clayton, Jenkins, and "Jasper" will reappear in their absurdity, "Darktown Circus."

The other acts on the bill will include A. O. Duncan, the ventriloquist; Bunman and Adelle, in the one-act farce, "A Door Key," and "The Marvelous Hoopers," in a hoop-rolling and juggling novelty.

The Lafayette Square Stock Company.

Edwin Milton Royle's comedy, "Friends," will be this week's offering of the Lafayette Square stock company. Manager Berger's players have been busily rehearsing this piece, and the promise is made that this week's performance will be one of the best productions of the entire season at the Lafayette. The play was written by Mr. Royle, almost as well known as a dramatic author as an actor, and was presented five or six seasons ago with himself in the leading male role, and his wife, Miss Selena Fetter, in the leading feminine part. These two parts are, respectively, a poet and a prima donna. The poet chums with his particular pal, a pianist, and both fall in love with the same young lady, a prima donna of the Metropolitan Opera House, named Marguerite Otto. The complications are furnished by Hans Otto, the father of the prima donna, who naturally objects to having anyone make love to his popular daughter. All four of these roles are said to be unusually strong ones, and should offer exceptional opportunities to the players who will portray them. Miss Percy Haswell, the leading lady of the organization, will enact the part of the prima donna, Mlle. Otto. Eugene Ormonde will be the poet friend, who finally wins the love of the young prima donna, and Charles Wyngate will be his chum, the pianist. John T. Sullivan will essay the character role of the prima donna's father. The action of the comedy takes place in the New York of today, and depicts the artificial life behind the scenes. The four acts require four different changes of scene, one set showing the green room leading to the dressing room of the prima donna.

The complete cast follows:

Margoerite Otto	Percy Haswell
Hans Otto	John T. Sullivan
Harold Hunting	Walter Craven
John Paden, sr	Robert Rogers
John Paden, jr	Eugene Ormonde
Adrian Kaijo	Charles Wyngate
Jenny Merriweather	Alma Kruger
Miss Wolff	Katherine Field
Miss Hartman	Hortense Nielsen
Marie	Anna Lee Busson
Henry	Frederick Sullivan

The Academy—"The Still Alarm."

Towers & Potter's new production of Joseph Arthur's play, "The Still Alarm," which is announced for this week at the Academy, will have special interest in the return, after many years, of Harry Lacy to his original creation of Jack Manly, the fireman hero, and abundant novelty in new and sensational effects in the enginehouse scene of the third act. The story of "The Still Alarm" has the popular elements of romance and heroism, and in which pathos and comedy are excellently contrasted. Harry Lacy brings to the part of Jack Manly virile force and energy that make it a splendid portrayal of one of the most manly and heroic characters ever given to the stage. His love trials, his fights against and triumphs over villainy make the part an uplifting one in the sympathies of the audience and the scene where he crashes through a window and tears down a fire escape after the villain, and the enginehouse scene and dash to the fire, are among the most exciting episodes ever introduced into stage realism. There is much love interest in "The Still Alarm," in the filial devotion of Jack Manly to his mother, his deep love for Eleanor, and his loyalty during the time she is taken from him; and then, too, are the subsidiary and the amusing love scenes between Willie Manly and Cad, which introduce much of the comedy of the play, which is also prominent in old Doc Wilbur and Joe Jones, the funny old Irish fireman, who will never take off his red shirt.

The company is said to be a strong one throughout, and in addition to Harry Lacy, as Jack Manly, Frank C. Bangs will be seen as Mr. Fordham, Edward French as Doc Wilbur, Glynn Pratt as John Bird, John F. Ryan as Joe Jones, Miss Elizabeth Baker as Eleanor, and Miss Belle Gold as Cad, the latter introducing several singing and dancing specialties. Towers & Potter's production of "The Still Alarm" will be at the Academy for this week only, with matinees on Tuesday, Thursday, and Saturday.

Kernan's—"The Morning Glories."

At tomorrow's matinee Manager Kernan of the Lyceum Theatre will offer his patrons one of the best attractions of the season, when the Gay Morning Glories will appear. The past visits to this city of this organization are remembered pleasantly, and they are quite sure of a cordial welcome again. Manager Scribner desires to present the best show possible, and it has led him to incur what he says is an enormous expense. The performance is claimed to be unique in its originality and attractiveness. The burlesques are said to be witty and tuneful, the women pretty, the comedians clever, and the costumes and staging unusually good.

The performances will open with "The Blue Bells of Broadway on the Beach," followed by a strong olio of well-known artists. The show concludes with "A Gay Reception; or, Mui Kayes Visit." Among the artists are Emily Wait and the Visible Choir; Dryden and Leslie, the limber girl and the tad; Kherns and Cole, the German comedy stars; Judge and Smith, eccentric acrobats; McCabe and Sabine, assisted by M'lle Vera, the great novelty dancer, and the Broadway Trio, the favorite singers. Excellent moving pictures of the McGovern-Gans fight are promised, and since that contest was pronounced a fake, an opportunity is here offered Manager Kernan's patrons to see for themselves.

The Bijou—Sam T. Jack's Company.

The Bijou Theatre will this week present Sam T. Jack's Own Burlesque Company, which hardly needs any further introduction to the patrons of Washington, as its past reputation is still fresh in their minds, and it is safe to say that the organization will more than keep up to its past reputation, as it is said to be larger and better than ever this year.

The performance commences with a burlesque entitled "A Hayseed Soubrette," and it is said to be one of the best satires on "Sis Hopkins" and "A Hot Old Time" ever offered. It affords the entire company ample opportunities to display their various talents. The vaudeville portion includes such well known artists as Mabel Hazelton, Lew Hawkins, Pete Grifin, Lulu Darrell, Julia Natus, Hoyt and Neff, Fischer and Clark, Mlle. Beatrice, James and Flora Simpson, Lulaine and Darrell, and Wallace and Allen. Two special features are an Oriental "Pas Ma La," performed by eight young women, and an original production of Sam T. Jack's living pictures, with special scenery, electrical and mechanical effects, and calling for the services of twenty members of the company. The closing burlesque, "The Sapho Trial," while following the leading points of that famous trial recently held in New York, is said to be replete with comedy, music, and laughter.

NEXT WEEK'S ATTRACTIONS.

The National—Bernhardt and Coquelin.

The determination of Manager Rapley to receive orders by mail for seats for the engagement of Sarah Bernhardt and Constant Coquelin at the National Theatre next week will be received with much pleasure by local theatregoers who desire to attend the performances of the French players, and who were fearful that the ticket speculators would be possessed of the choice seats as was the case during the recently concluded engagement of these noted artists in New York City. Mr. Rapley, however, makes the announcement that requests for seats will be filled in the order in which they are received. The regular box office sale of seats will commence next Thursday morning at 8:30 o'clock.

The forthcoming appearance of the Bernhardt-Coquelin company, announced by the management as the "farewell" will be noteworthy in that it will afford Washingtonians an opportunity to see the organization in all of the plays that were presented during the New York engagement. The opening bill on Monday will be Rostand's original "L'Aiglon," which will be presented also on Tuesday and Wednesday nights. On Thursday night Sardou's "La Tosca" will be offered, while Madame Bernhardt will be seen in "Hamlet" on Friday night, playing the titular role with M. Coquelin as the grave digger. At the Saturday matinee, "La Dame aux Camelias" (Camille), will be produced, and the concluding performance on Saturday night will be devoted to "Cyrano de Bergerac," with Coquelin in the part originated in this country by Mr. Mansfield, and Madame Bernhardt as Roxane. It is claimed by the management that the scenic portion of these different productions is so massive that it requires a special train of six baggage cars for their transportation. The company that will be seen in support of Bernhardt numbers seventy persons.

The Columbia—Lulu Glaser Opera Company.

"Sweet Anne Page," the opera selected by Miss Lulu Glaser, in which she will be first seen as a star at the Columbia Theatre next week, is rich in comic situations, from all accounts. Miss Glaser essays the role of a very lively miss, who lived in Devon, England, during the latter part of the sixteenth century. She has many songs to sing. Messrs. Louis De Lange and Edgar Smith, the librettists, and Mr. W. H. Neidlinger, who composed the music for the opera, have seen fit to provide the star with a sweetheart, who sings baritone instead of the proverbial tenor singing lover. The inevitable tenor is introduced, however, in the person of a chevalier who is described as "the sweetest, droliest gossip of the truly inner circles at the court."

Lulu Glaser

In "Sweet Anne Page," at the Columbia Theatre Next Week.

Miss Glaser will be supported by what is said to be an unusually strong company, including Alexander Clark, Arthur Donaldson, Harold Blake, William Herman West, Fred Frear, Gilbert Clayton, Randolph Curry, Frank Smiley, Osburne Clemson, Josie Intropidi, Greta Risley, May Gooch, Daisy King, Marguita Dwight, Helen Davidge, and Grace Blake, and a large-sized chorus.

The Grand—Mr. Chase's Second Anniversary.

The second anniversary of polite vaudeville in Washington will be celebrated at Chase's New Grand next week, and to make the occasion a notable one, Manager Chase has arranged an excellent bill of star features throughout. It will be headed by Marshall P. Wilder, the celebrated little package of humor, whose merry quips and stories have entertained the people of two continents and been the rage of royalty. There is no actor on the stage today who occupies a place of esteem equal to that of this little prince of entertainers and entertainer of princes. Others who will contribute to the programme will be McIntyre and Heath, the celebrated "Georgia Minstrels;" Patrice, the comedienne, who will present a spectacular playlet entitled "The Girl in the Moon;" the three Yescarrys, famous gentlemen acrobats; Musical Dale, who styles himself "king of bell ringers;" John D. Gilbert, and several others.

The Academy of Music—"Superba."

The new Paris Exposition scene in the first act of Hanlon's "Superba," which will be seen at the Academy of Music next week, is one of the hits of the show, and also one of the cleverest bits of pantomime the Hanlons have ever invented. It is marvelously well executed by the Hanlon pantomimists, and entails the use of eleven people in all, besides those behind the scenes, who assist and are not ever seen by the audience, and is the most rapid thing of the kind ever done by the Hanlons. It includes a scene in front of the restaurant of Mons. Chat and the establishment of Mme. Katz. The act is enhanced by appropriate scenes taken from photographs of localities in Paris, in and around the Exposition grounds, and the whole atmosphere is said to be distinctly Parisian.

Sousa Band Concert.

In the course of his great European and American tour, which began last April, and will cover 40,000 miles by land and sea, Sousa will bring his great band to this city for a single concert, at the New National Theatre, on Sunday, January 13, when he will be assisted by Blanche Duffield, soprano, and Bertha Bucklin, violinist, as soloists. He will offer among many other musical novelties his latest march, "Hail to the Spirit of Liberty," which was composed for the dedication of the Lafayette Monument, in Paris, last Fourth of July, and which is said to have all the melodic and stirring characteristics that made the other great Sousa marches so popular. The sale of seats will open Wednesday morning.

The Sousa Band has become a national institution, and no musician before the American public has so great a following as John Philip Sousa. This is due, no doubt, in a great measure to his well-known courtesy and generosity toward his audiences. He knows what they want, and he gives it to them without stint and with good grace.

THE PASSING SHOW.

Manager Chase will next week celebrate his second anniversary as manager of the Grand Opera House, and has arranged a bill of vaudeville features that should make the occasion one of much attractiveness. Heading the programme will be Marshall P. Wilder, the well-known humorist and monologue entertainer, who will bring a new budget of the kind of stories that have made his name familiar to the amusement seekers of two continents.

When Mr. Chase came to Washington from Mount Vernon, Ohio, where he had for several years conducted a summer park with excellent results, the wise acres predicted absolute failure for his venture. The Grand was a "dead one," so far as amusements were concerned; as a store house, it might be a good proposition, but as a home for vaudeville, the question was absurd. Kernan's and the Bijou furnished Washingtonians all the vaudeville that was desired, argued the knowing ones. All these reports did not discourage the manager in the least. Neither did the fact that local theatregoers did not patronize his excellent programmes cause Mr. Chase any sleepless nights. A net loss of $17,000 the first season did not even daunt this energetic manager, who had a firm belief in the ultimate success of his efforts. The first summer saw more than $5,000 spent in repairs upon the theatre, and every cent of this sum came from the Chase exchequer. The success that attended the Grand last year is common knowledge, and the attendance so far this season is even larger than the preceding year. Mr. Chase can well look with much pleasure upon his efforts to give Washington a theatre devoted exclusively to polite vaudeville and find considerable comfort in the knowledge that the people of this city have substantially recognized the merit of his endeavors.

Since his entry into local theatrical management, Mr. Chase has risen from an unknown quantity in the vaudeville world to one of the important factors in this line of stage entertainment, and in addition to conducting the Lyceum Theatre, Baltimore, and directing the Burke & Chase vaudeville company, he occupies the responsible position of Secretary of the Association of Vaudeville Managers, or the vaudeville syndicate, as the organization is commonly termed. Mr. Chase's success is epitomized in a thorough belief in vaudeville, and untiring energy and well-directed efforts.

New York is not large enough for two Nell Gwynnes, and consequently the better of the two, "Mistress Nell," as played by Henrietta Crossman, will soon be compelled to vacate the theatre in which she has been appearing in the metropolis with almost unprecedented success and the field will be left to Ada Rehan, with her production of the Paul Kester play—all of which emphasizes the proposition that it is a Hard Thing to Go up Against the Syndicate in New York or Any other City.

The greatest theatrical success of the present year in New York was scored by Henrietta Crossman with George Hazleton's piece, "Mistress Nell," when she came into the Bijou Theatre after the disastrous failure of "Cupid Outwits Adam" and without ostentation and with practically an unknown company of players she was immediately accorded by the entire New York press the honor of having the sensation of the year. During Miss Crossman's tenancy of the Bijou the theatre was not spacious enough to hold the crowds that wanted to witness the Hazleton piece. When the time came for May Irwin to commence her annual engagement at the Sire playhouse "Mistress Nell" was offered the Savoy Theatre, which, under the management of Alfred Aarons, had been a dire failure. The prosperous business of the Bijou followed Miss Crossman to the house, and all went on right merrily until Ada Rehan presented "Sweet Nell of Old Drury" last Monday night and the critics compared her work with that of Miss Crossman, to the detriment of the former Daly favorite. Now, Miss Rehan is managed by several members of the theatrical syndicate, while Miss Crossman has never been taken up by the managers who control the majority of the first-class theatres throughout the country. It was an easy matter for the sponsors of Miss Rehan to get Mr. Aarons to notify Miss Crossman that she would have to terminate her engagement in his theatre, and the best play of the present season will be compelled to appear during the remainder of the season in theatres throughout the country that are not under syndicate control. Moral—It Pays to Stand In.

Apropos of the Rehan "Nell Gwynn" production, Acton Davies, the critic of the "Evening Sun," voices the opinion that: "'Sweet Nell' serves the purpose of demonstrating that Miss Rehan is herself again, as capable of brilliant achievements as she has been at any time in her career. This play will run along nicely and enjoy a profitable run, but Miss Henrietta Crossman, farther down the street, has no cause to worry. 'Sweet Nell' and its performance makes the Crossman 'Mistress Nell' and its production seem even greater than before. 'Mistress Nell' is a literary gem; 'Sweet Nell' as a piece of stagecraft is sometimes harrowingly made. In certain roles no actress will probably ever surpass Miss Rehan, but one of these roles is not Nell Gwynn. She acts Nell splendidly; Miss Crossman is Nell. And there's the whole situation in a nutshell. Viewed as a production, 'Sweet Nell of Old Drury' would have given the late Augustin Daly gooseflesh. For once, in a way, Klaw & Erlanger were away over their heads. The scenery was handsome, but of such little details as distinction and atmosphere there was not a trace. And then the company—whew! Julia Arthur once brought in a bunch of rural Thespians to Broadway of whom playgoers who saw them speak with bated breath unto this day. Klaw & Erlanger in this company almost make Miss Arthur's collection seem like real actors. With the exception of Mr. Daniel Harkins and Mr. William Elton, the entire support is composed of nonentities of the worst water. And they are not even well stage-managed. They walked, talked, and thought their lines as though they were strolling through an extravaganza. As for the leading man, Mr. Wright Whittlesea—we may be wrong—but it is our opinion that the King Charles spaniel he carried about with him could have acted the King with far more intelligence than he displayed."

James K. Hackett will take a much-needed rest for the next two or three weeks, but his absence from "The Pride of Jennico" will not result in the closing of the company for the period, as Stepnen Wright will appear as Basil Jennico, Miss Bertha Galland, who will next year be starred by Manager Daniel Frohman, will thus be given an early opportunity to experience the feelings of playing at the head of a company, for she will be practically the star of the Hackett organization during the absence of the original Jennico.

William Collier, who delights to be called "the quaint comedian," will next year be under the management of Jacob Litt, who made enough money with "In Old Kentucky" to become manager of the Broadway Theatre and several other places of amusement.

Mr. Collier was for several years under the direction of Smith & Rice, and later his tours have been managed by W. G. Smythe. This year's production of "On the Quiet" is billed as being directed by Mr. Smythe and Frank Perley, the latter a well-known Washington manager. Mr. Collier has been cleverly handled and has acquired a following that is worth much money, and if Mr. Litt can continue to place him before the public as advantageously as have his other managers there is little doubt but that the comedian's success will continue.

"We have plenty of fun with one of the members of our troupe wherever we go," says George Chenet, agent for Hopkins' Trans-Oceanics, playing at Chase's this week. "You know, in every city," he continued, "there are managers of theatrical hotels who keep tab on all the coming attractions and write ahead to the performers offering special inducements. Week before last a batch of such communications came to the company from a well-known Baltimore hostelry. One was addressed to 'Mr. Jasper,' and it read:

"'Dear Sir: Enclosed please find rates, or rather special rates, made to theatrical people that are playing on this circuit. Our hotel is located one block from the theatre where you will play. All rooms are outside rooms, well ventilated, hot and cold water in every room. Hoping to receive your patronage, we remain,' etc.

"In spite of the attractions offered at the hospitable tavern, Mr. Jasper did not apply for lodging there. Of course, when the boniface saw on the bills the names of 'Clayton, Jenkins, and Jasper,' he had no means of knowing that the last, but by no means the least important member of the trio, was a shaggy donkey, whose twelve years before the public have brought him many grey hairs. Mr. Jasper, much traveled individual though he is, having crossed the ocean twice and spent four years in Europe, cares little as yet for 'hot and cold water in every room.' This is not the first time mistakes like this have happened, but all the members of the company enjoy them with each recurrence just as much as ever. A 'mash note' came back one day addressed to 'Mr. Jasper.' Some matinee girl had become fascinated with either Mr. Clayton or Mr. Jenkins, but not knowing which of the trio was her particular favorite, she hazarded a guess, and, of course, went wrong."

Manager D. V. Arthur last night announced that the tour of Marie Burroughs in "The Battle of the Strong" will be abandoned until such time as he can secure an opening at one of the Broadway theatres. The adaptation of the Gilbert Parker novel has not attracted as large audiences in the cities in which it has been presented as the merits of the production would seem to warrant, and while the newspaper criticisms have been of a most flattering character, the public has not evidenced a very strong desire to see Miss Burroughs in the play.

While Manager Arthur is particular in emphasizing the fact that the tour is only temporarily halted, such closings are almost invariably permanent. It is a regrettable occurrence, as Miss Burroughs is one of the most talented actresses on the American stage, and her piece is undoubtedly the best sample of a book play that has come this way during the present season.

It is a great achievement in the life of man or woman to have attained such a degree of greatness and distinction that the small details of their early days, which hitherto have appeared commonplace and ordinary, now assume an element of public interest. It is allotted to few to arrive at such a point during their lifetime, and exceptionally rare is it for one yet in the twenties to achieve so marked a position. Rarer still is it to find such an individual in the dramatic profession, which usually demands years of toil, hardships, self-sacrifice and profound study before the individual can rise to a height towering beyond the interest and distinction which attaches to their fellow players. Such an individual is Miss Maude Adams, the little American girl who, yet in her twenties, has already carved out for herself a niche among the greatest players of her time. It is peculiar that the most interesting period of a great personality's life is that of early childhood. The public seems to have a special fondness for such reminiscences and loves to trace out, if possible, the significance of early incidents as indications of the subsequent greatness which the individual has achieved.

In the case of Maude Adams, however, the lapse of years from her birth to her present age is so short that fortunately the days of her earliest years are readily recorded in history. As a narrator of these events what better historian could be obtained than the girl's own mother, still in the prime of life? Miss Adams' professional career began when she was still a babe and is told in the following story by her mother:

"Really, I might almost say that Maude's first appearance might be called an accident. Neither her father nor I had ever given a moment's consideration about her being an actress. I suppose if anyone had suggested to me Maude's being an actress I would have raised a hundred arguments and objections against a life on the stage for the child, for I knew how hard it was. I had had the experience and could speak as one having authority.

"I was a member of the J. K. Emmet Company, and we were rehearsing 'Fritz' in San Francisco. We were having a great deal of trouble with the child's part. One child would forget the lines. Another wouldn't know its cues, and they were all afraid of the big mill wheel. There were only three days before the opening night and not a child had been found to play the part.

"Mrs. Gertrude Hart, a member of the company said, 'Let Maude go on.' Mr. Emmet heard what she said.

"'Have you a little girl?' he asked. 'Do let us have her?' I happened to tell my husband that evening that they wanted a child to play little Fritz and that it had been suggested to bring our little Maude. He laughed and said, 'Nonsense! I don't want the child to go down there and make a fool of herself.'

"We unconsciously thought our five-year-old was too much absorbed in her dinner to pay any attention to what we were talking about. Suddenly the child lay down her knife and fork and looked up at her father.

"'Papa,' she said, 'I won't make a fool of myself.'

"Her father laughed, begged the baby's pardon, and consented.

"Maude learned the part of little Fritz in an hour. She thought acting was great fun. In fact, it was so much fun that she quite forgot herself and leaned out of the mill wheel and interrupted Mrs. Hart in one of the biggest scenes.

"'Aunt Dirty!' she called. 'Aunt Dirty! is it time for me to scream?'

All the characters in "All on Account of Eliza," Louis Mann's and Clara Lipman's latest success, were sketched from life. Leo Ditrichstein, who wrote the comedy, did his work in a little country village in the western part of New York State, and found his characters ready at hand, with the exception of the leading male figure. This was suggested and built up according to Mr. Mann's own ideas, and is said to be the most strikingly funny part the comedian has ever had.

Henry Miller was born in London, England. He was taken to Toronto, Canada, however, by his parents, when he was very young, and it was in that city that he grew up. It was there also that he first became imbued with a desire to be an actor, an ambition inspired by reading an article on the early struggles and final success of Sir Henry Irving.

"I made up my mind," says Mr. Miller, "to emulate him, to work earnestly as he had worked, and if possible to gain something of the success that he had even then obtained. At fifteen I became the pupil in elocution of the late C. W. Couldock, and besides getting at his hands four years of excellent training in the Shakespearean drama, I had the good fortune to form an affectionate friendship with him that endured until the time of his death."

Mr. Miller made his professional debut just before his nineteenth birthday, as a member of a stock company in Toronto. His first part was that of the bleeding sergeant in "Macbeth." The season in Toronto was not a very successful one, and as the weeks passed by without the customary pedestrianism on the part of the ghost, the old members of the company sought other fields. So it happened that before the end of his first season found Mr. Miller playing the leading juvenile roles in the classic drama. In 1878 he became a member of Modjeska's company, sharing the general utility roles with Robert Mantell, and one of his best characters at that time was Paris, in "Romeo and Juliet." Two seasons with Adelaide Neilson followed, during which time he acted Peter in "Measure for Measure," Paris in "Romeo and Juliet," Arviragus in "Cymbeline," and Oliver in "As You Like It." He took part in Miss Neilson's farewell performance in New York, and then after a short engagement with Ada Cavendish, he joined Augustin Daly's forces, appearing first in "Odette," when that play was produced at Daly's Theatre, in 1882. From Daly's Mr. Miller went to A. M. Palmer's Madison Square Theatre, where he made a hit as Herbert in "Young Mrs. Winthrop." After that he was leading man for Minnie Maddern for a time, and then he joined with Mrs. Agnes Booth-Schoeffel and a number of others in a production of Arthur W. Pinero's "The Squire," Mr. Miller acting Eric Thorndike. He was very successful in this part, when he attracted the attention of Daniel Frohman, who was organizing his Lyceum Theatre Company, and who engaged Mr. Miller as leading juvenile. He remained with Mr. Frohman until the production of "The Charity Ball," when he left the company because he did not care to take the part of Dick, the younger brother of the clergyman hero.

The departure of Mr. Miller was the first break in the original Lyceum Theatre Company. After acting Kershival West in the revised version of Bronson Howard's "Shenandoah," Mr. Miller was engaged by Charles Frohman as leading man of the newly organized Empire Theatre Company, and it was while he held this position that his splendid work attracted widespread attention. He became a star in 1896, presenting "Heartsease," a work of considerable emotional force. This was followed by "The Master," which was brought out in New York during the spring of 1898, in which he again presented another great character study but which was not seen in this city. Last year he made a sensational hit in New York in "The Only Way," and his tour throughout the country was attended by phenomenal box office receipts, his engagement in this city being one of the largest of the season.

But it is said that it remains for theatregoers to see him as Richard Savage to see him at his best, as reports from Rochester, where the play was presented for the first time on any stage last Monday evening, say that such an ovation as was given Mr. Miller is rarely accorded an actor on any stage.

A Washington actress who is winning much praise from the newspapers of San Francisco is Miss Effie Darling, who entered upon a career on the comic opera stage a dozen or so years ago, and who has recently deserted this branch of the theatrical profession to assume the position of leading lady with the Fred Belasco stock company, in the California metropolis. Mr. Belasco is a brother of the well-known playwright, and this year has presented many of the successes of the past few years that have emanated from the fertile pen that gave the native stage "The Heart of Maryland" and adapted "Zaza."

The Belasco company opened the New Central Theatre last week with the play in which Mrs. Leslie Carter won her first great stage success and made the role of Maryland Calvert one of national prominence. Miss Darling's work in the part was highly praised by the San Francisco critics, who declared that she gave a portrayal that has seldom been equaled in that city. All of which will be read with not a little interest by the actress' many local friends.

Contrary to many recently published reports, Stuart Robson will not appear in a dramatization of "The Hon. Peter Sterling," by Paul Leicester Ford, whose "Janice Meredith," with Mary Mannering in the principal role is doing a land-office business at Wallack's Theatre, New York, and upsetting all theatrical traditions. It is true that Mr. Robson's manager, D. V. Arthur, had the manuscript of Ford's piece, but decided that it was unsuited to the actor.

For his offering next year, Mr. Robson will return to his greatest success, Bronson Howard's "The Henrietta," and will play his original role of Bertie the Lamb. Manager Arthur says that his star will be supported by a company of unusual merit and while there may not be an array of notable names on the programme the organization will be by all odds the best that Mr. Robson has ever had.

So far, the Robson season has been unprecedented so far as financial results are concerned with "She Stoops to Conquer" and "Oliver Goldsmith" as the offerings.

The forthcoming appearance of Sarah Bernhardt in Washington makes the following anecdote, from the pen of a recent magazine biographer, of particular interest:

"When the time came to think seriously of what was to become of the girl, a family meeting took place. A good-natured but somewhat grave godfather came down from Le Havre to attend the great discussion and preside over it. He told Sarah in the most dignified fashion:

"'My dear child, the time has come for you to prepare seriously for earning your own living. You have hardly any chance to find a husband, for you have not a cent for your dowry——'

"'Not a cent! It is you who ought to be ashamed of that!' was the prompt and vigorous reply of the girl, who, in so saying, made the sign of the horns at the amazed and scandalized gentleman.

"Her mother made haste to put her hand on the mouth of the child in order to prevent any further explosion of this juvenile eloquence. In the meanwhile a friend of the house, a young and handsome woman, had come forward and said:

"'Let me have her. I will take charge of her.'

"'A nice offer, indeed!' exclaimed an aunt of mature age. 'And you have never even taken the trouble of looking at the girl. But she is hideous!'

"The word had hardly passed her lips, when Sarah, red with anger, a terrifying expression in her eyes, and with clinched fists, furiously jumped at her.

"'Hideous, I! I, hideous!' she howled, violently tearing away the comb that held her bushy hair, of the shade of autumn foliage, 'hideous! with eyes like mine, and hair like mine! Do you know, old crone, that I shall have conquered the world the day you are a withered and bald-headed monkey? and it won't take long!'

"They looked at each other in stupefaction; the thin, shriveled, odd-looking girl, for a moment, in this fit of passion, appeared as if transformed by some supernatural power. And then her mother, clapping her hands, exclaimed:

"'I have it; we will make an actress of her. Isn't she, as a matter of fact, acting a play all day long? That is just what we want for her.'

"Not very long after this scene Sarah Bernhardt entered the 'Conservatoire' in Paris. It was in 1859; she was about fifteen years of age. It was fully ten years, however, before her triumphs began."

About the most rapid rise in theatredom is that of Bertha Galland, the leading woman for James K. Hackett, in "The Pride of Jennico." Two seasons ago she had little thought of going on the stage, and now the opening of the coming season will find the little woman starring, arrangements having been made by Daniel Frohman to make her the opening attraction at the Lyceum in the fall.

A Times man talked briefly with Miss Galland the other evening. She is a charming little Miss, with considerable ambition and no little talent, yet she seems little effected by her success, and does not expect to set the