AMUSEMENTS

The local theatrical field is now deserted save for the entertainments furnished at the Grand by Manager Chase's musical comedy organization, presenting the Hoytian pieces. The Lafayette stock company last night gave the final performance of a season of forty weeks before an audience that was both large and uncommonly demonstrative. The different members of the organization, and particularly those who have been here since the stock plan was inaugurated, were given hearty welcomes as they made their entrances, and during the action of "Young Mrs. Winthrop" there was an unusual amount of applause showered upon the players. The week was financially and artistically very successful and was a fitting climax to the long list of splendid performances the Lafayette company has given under the direction of both Mr. Bellows and Mr. Berger.

Hoyt's "A Trip to Chinatown," with Otis Harlan as Welland Strong, enjoyed a prosperous week at Chase's, and there is every likelihood that the same condition will prevail this week, when the attraction will be "A Milk White Flag," with the various members of the organization well cast. As usual, there will be numerous specialties introduced during the three acts of the play, which is regarded by some as one of the best satirical efforts of the late Mr. Hoyt.

Chase's—"A Milk White Flag."

Despite the warm weather the musical comedy stock company at Chase's continues to draw houses which remind the playgoers forcibly of the height of the midwinter season at that theater. The playhouse is one of the coolest in the whole country, the finely arranged ventilating system being aided by scores of electric fans placed at every vantage point. This fact, together with the popularity which the company has achieved, accounts for the unusual patronage, which is little short of remarkable at this season of the year. The public has not been slow to appreciate the merit and worth of the company and its performances, and the result has been crowded houses nightly. The matinees have also proved wonderfully popular, and three times each week—Monday, Thursday, and Saturday—finds a large audience in the theatre. This week the company will present Hoyt's "A Milk White Flag," it being the third in the series of Hoytian revivals.

It is promised that "A Milk White Flag" will be given with all the elaborateness and completeness which marked its initial production, and which make the performances of the Chase organization so thoroughly enjoyable. New scenery, new costumes, and new specialties in the greatest abundance will be features of the presentation. "A Milk White Flag" is one of Hoyt's cleverest achievements. It has a military atmosphere and military characters, and is witty and tuneful from beginning to end. It has been a number of years since the "Flag" was in Washington, and many people missed seeing it on that occasion. John W. Dunne will play the part of the pompous old Colonel Bury All, a character in which he is said to be at his best. Otis Harlan is to be cast as Pigroot Luce, the corpse. He will be a very lively subject, however, if his reputation in the part counts for anything. Oscar Figman will handle the character of Phil Graves, the undertaker, while Little Chip is to have a characteristic bit of work to do as the private, a part in which he has heretofore made a pronounced success. Miss Mary Marble will be the Pony, the orphan, while Miss Henriette Lee will have another of her charming widow creations as Aurora Luce. Miss Marble has a part well suited to her, and will introduce many new songs and specialties.

"A Day and a Night."

One of the last and best comedies written by the late Charles H. Hoyt was "A Day and a Night." Like all of his other works, it deals with the adventures of some very interesting characters in the gay metropolis. The piece is not only witty throughout, but contains some of the daintiest and catchiest music ever given a Hoyt play. "A Day and a Night" will be the offering of Chase's Musical Comedy Company for the week of July 28, following the run of "A Milk White Flag." Otis Harlan and other of the Hoyt players, now included in the Chase organization, made some of their biggest hits in "A Day and a Night," and all will be happily cast with the same appreciation of fitness for the part which has characterized the performance of Mr. Chase's very popular company from the start. Specialties will, of course, abound in this new production and the same careful regard to detail in the staging of the piece will be noticeable.

THE PASSING SHOW.

The curtain of the Lafayette Theatre last night dropped on what is without any exception the most successful season—and in some respects the most remarkable, too—that any local theatre has enjoyed for some time, for when the Berger organization was first introduced at the beginning of the theatrical year just ended there were many who predicted failure for the scheme to give Washingtonians good performances at practically popular prices. The stock company idea had been tried with varying degrees of success at several of the local playhouses after the finish of the regular season, but that one organization could occupy the same stage during an entire year was considered preposterous by many. Yet Mr. Berger had observed the plans of stock company managers in various other cities and was firmly convinced that Washington really wanted an organization that would present good plays in a satisfactory manner and at considerably less than the other houses charged for seats. The result of the first year's effort shows how accurately Mr. Berger had the situation sized up. It is announced that during the entire season—covering forty weeks—there were but two or three weeks when there was not a balance on the right side of the books.

When the late Mr. Painter, the manager and proprietor of the Lafayette Theatre, was approached two years ago by theatrical managers who believed that Washington would support a stock company, and a proposition was made to him to turn his house into a stock house, he would not consider the project for a moment. He was at the time conducting a very vigorous and honest warfare against the theatrical syndicate. It hardly matters at this late day that he was defeated at almost every point and that the attractions he was compelled to book to keep his theatre open were in most instances of a very mediocre kind—plays that were distinctly disappointing to the Lafayette's regular patrons. The fight against the syndicate was very disheartening to Mr. Painter and it was perhaps on this account that he was willing to listen to Mr. Berger's plans for establishing a stock company. Mr. Berger and Mr. Painter were personal friends. The theatre owner had great confidence in Mr. Berger and admired him as a man and reasoned that with his extensive experience as the manager of Sol Smith Russell he should understand the theatrical business, with its manifold little turns, uncommonly well. Hence when the late proprietor of the Lafayette and Mr. Berger discussed the project of a permanent organization the former immediately saw the matter in a new light. He was shown that the house might retain its fashionable following even if the prices of admission were reduced considerably. It was Mr. Painter's fear that his theatre might be considered a cheap theatre more than anything else, perhaps, that had turned him against the stock company scheme, but Mr. Berger was easily able to overcome all his initial objections and every prophecy that he made during the interview with the owner of the theatre has been fulfilled.

After the season had progressed and the attendance was on the increase with each week, Mr. Berger discovered that he did not have the time to devote to the details of running the company in addition to looking after the "front" of the house, and managing his trio of road attractions, so the stage manager, Walter Clarke Bellows, was entrusted with the care of the company, while Mr. Berger gave his entire attention to the business of the theatre. The change was advantageous all around, for with a freer reign, Mr. Bellows made changes that he deemed wise and instituted a change in the style of performances. Persons who attended the Lafayette throughout the entire season were treated to some really excellent performances—presentations of standard and well known plays that would have been exceedingly creditable to more pretentious organizations, and it is worthy of note that this effort on the part of the management to supply good entertainments was so well appreciated that the same policy will be continued next season, which will commence in September, with Mr. Bellows once more at the helm and Mr. Berger attending to the finances of the theatre.

Mr. Bellows, writing to The Times from Denver, where he is at present conducting a stock organization at the Elich Garden with more than ordinary success, states that he will have a number of new players when his company opens the season here in the fall. He has not decided upon the principal members, but will make an effort to bring Herbert Bosworth, his leading man, with him. Many friends of Eugene Ormonde have requested that he be engaged for another year, but this will be impossible as the actor will be with Blanche Bates in "Under Two Flags," and his services, therefore, will not be available. "But," says Mr. Bellows, "there are a great number of clever actors and actresses who want to come to Washington, where the work with the stock company is much lighter than in other cities on account of the absence of daily matinees, and the Lafayette's patrons will find that there will be no diminution in the excellence of the company or the completeness of the productions next season."

A glance over the list of productions made by the Lafayette company reveals the fact that more high class and expensive performances were given here than any other city boasting a stock company. The list includes The Masqueraders, The Countess Velaska, The Senator, The Last Word, The Great Ruby, Hedda Gabler, As You Like It, Madame Sans Gene, Rosemary, The Lottery Of Love, Aristocracy, The Gilded Fool, Friends, Frou Frou, The Charity Ball in Mizzoura, A Social Highwayman, Jim the Penman, Cyrano de Bergerac, Camille, Held By the Enemy, Sowing the Wind, Moths, The Only Way, The Amazons, The Moth and the Flame, The Banker's Daughter, Under Two Flags, Rosedale, Miss Hobbs, The Magistrate, Captain Swift, Alabama, Because She Loved Him So, Secret Service, The Jilt, The Lady of Lyons, Captain Lettarblair, Uncle Tom's Cabin, Young Mrs. Winthrop. In each case, with the exception of "The Great Ruby," the productions occupied the Lafayette stage for one week. "The Great Ruby" proved to be so popular that it was continued into a second week, and was played for three nights during the latter period, being followed with three performances of "As You Like It."

Washingtonians will undoubtedly welcome the Lafayette company when its second season is inaugurated in September.

Dore Davidson, a well-known character actor who has frequently appeared before Washington audiences, writes to The Times to the effect that "A Royal Intrigue," written by himself and the late Felix Morris, was produced in Rochester, N. Y., early this month and made a success.

A minor incident in the play deals with Nell Gwyn and her influence at the Court of Charles II. As this episode is about exhausted in the popular version of "Nell Gwyn," Mr. Davidson intends to remove this character, also Charles II, from the play, and substitute other historical features and localities, all of which should add to the general merit of the drama.

Mary Mannering has never yet been seen on the stage in male garb, according to her press agent. When her new play, "Graustark," is presented she will have an opportunity to appear as a young military officer in the incident where the Princess Yetive aids Grenfall Lorry, the American, to escape from the Graustark jail to the monastery on the mountain overlooking the city. Lorry is charged with the murder of the Princess' unloved betrothed, who is really murdered by a jealous rival prince on the eve of his coming duel with the American champion of Yetive.

From all accounts of Miss Mannering's play, there will be a superabundance of thrills when she sets out to disarrange the plans of the villain, and her admirers are promised more excitement than was furnished by her talented husband, Mr. Hackett, last season in his preposterous "The Pride of Jennico."

Coquelin, Bernhardt, and Rejane have been playing in London for some time past, the two former in the repertoire they presented at the National, this city, last January, and Rejane in all of her plays except "Zaza," which the owners of the English rights refused to allow her to use, very much to her disgust. All three of the eminent players have been interviewed for the "Paris Figaro," and all of them, of course, find the English public more than charming. "L'Aiglon," despite the raking it received at the hands of the London critics, was played thirty-two times in succession, a record for a French play in London; but Mme. Bernhardt bows her head reverently, and says with that self-effacement which has been her chief characteristic since she has known Rostand, "The honor is not mine, but Edmond Rostand's."

"The English public," says Bernhardt, "is more serious than the American. The American goes to the theatre to be amused; the Englishman goes to reflect, to educate, and instruct himself, and they have more consideration for the French than have the Americans. The Americans are inclined to think of us as a people a little—how shall I say it—degenerate. Why? I ask myself that."

As to Bernhardt's professed intention to establish a French theatre in London, that must be regarded in the same way as her desire to play Romeo to Maude Adams' Juliet. She is very vague about it and it is more than likely that her intention will go no further than the mere intention. London has never had a foreign theatre. Through the winter sporadic performances of German plays in German are given, but every attempt which has been made to establish a German theatre has failed. A French theatre would probably meet with the same fate.

Coquelin is of the opinion that audiences are much the same the world over, but he thinks the English take pains to read up on an important play before they go to see it, a rather necessary preparation, since so few of them understand French. "The English public usually has more consideration for us than we get in our own country," says Coquelin; "with us most people go to the theatre only after dining and regard it not so much as auxiliary to their intellect as to their more or less laborious digestion."

In connection with David Warfield's intention to be one of the first of next season's stars there is a new point of interest. His will be one of the earliest openings, and the straw hat will not have vanished when he greets his first audience as a star.

David Belasco believes that in Warfield he has an actor who will take his place among the leading players of the coming decade. He regards Warfield as being possessed of great dramatic talent, and in the play written for him no other person in the cast has any opportunity to dim the lustre of Warfield's achievements for a moment.

He will be the range buoy on which the calcium light always will be aligned, and although there will be three other comedians they will be suppressed in order that they may steal no laughs from the Weberfieldian.

"The Auctioneer" is to be the title of the play written for Warfield, and while it is to be studded with laughs, yet it may astonish some of the friends of the comedian to know that he is to have a number of chances to call the alert tear to the eye of the sympathetic women in the audience. His role is, of course, that of a Hebrew of the sort he has represented for so many years. The tender and sympathetic consideration of the audience is obtained through the introduction of a waif adopted by Warfield. Herein is secured the pathos of the situation.

Marie Bates is to be cast for an Irish character part, the one that originally was to have been given to Edna Aug. Belasco had selected Miss Aug for a part similar to that which she has made known in her vaudeville work, a German woman of the lower classes. It was thought by Mr. Belasco that her dialect was too closely akin to that of Warfield to cause the proper development of interest, and he has provided for Irish instead of kiefner platz.—New York Telegraph.

Bettina Girard, after a year in vaudeville, has decided to try her hand at musical comedy and has revived "The Girl from Paris," playing the chief feminine role, that of Julie Bon Bon, with a good deal of success out in Denver. The press received her effort most cordially and there is a chance that she may decide to continue in the play during the coming season.

"The Girl from Paris" may be brought to Manhattan Beach during the heated term, following the series of musical comedies put on by the Augustin Daly Musical Comedy Company.

The members of the Alice Nielsen opera company who have already arrived in this country after their recent experience in London tell very peculiar stories regarding the actions of Miss Nielsen. A star usually shares the curtain calls with the principal members of her company, but after a few performances in the English metropolis Miss Nielsen decided that the applause was all for her and that she alone should appear when the curtain was raised in response to the applause of the audience. This might have been regarded much in the light of an "eccentricity of genius" were it the only singular ruling that the prima donna established. The song which in this country was sung by Miss Nielsen, Mr. Herbert, and Mr. Cawthorn, and which introduced the popular cakewalk in "The Fortune Teller," was, after the first few nights, rendered by Miss Nielsen as a solo, with about as much success as can be imagined.

Miss Nielsen made somewhat of a personal success during her stay in London and this seemingly so turned her head that she issued orders that "Tom" Williams, who lifted her out of practical obscurity and made it possible for the Alice Nielsen opera company to exist, be excluded from behind the scenes of the theatre. The owner of a theatrical organization is usually accorded the privilege of talking to his employes and the edict of Miss Nielsen was considered too much of an idiosyncrasy and was consequently disregarded.

It is hardly possible that Miss Nielsen will appear in this country next season or for some time to come, as she announces that she will not pay any attention to a legal contract that Frank Perley has calling for her services for three years yet, and no other manager has evidenced a feverish desire to take her off Mr. Perley's hands. At present Miss Nielsen is in London. She will, in a week or so, start on an extended tour that will include most of the Continental cities.

Managers of traveling companies aver that next season will undoubtedly witness the passing of most of the gaudy lithographs that have for years been hung in shop windows to herald forthcoming theatrical productions.

In several cities, notably Cleveland, Boston, Kansas City, and Philadelphia, the practice will be done away with altogether, so far as the better class of theatres are concerned, although the theatres in these cities that are devoted to what are known as the popular priced plays will continue to use lithographs for advertising purposes. For several years there has been a marked falling off in the quantity of this sort of advertising used by reputable organizations, and it is now considered that such methods of advertising injure a high-class attraction rather than help it. The local managers confess that window advertising is a thing of the past and there is small doubt but that Washington will soon fall in line, especially as the amount of free tickets given for the window privilege is quite appalling and keeps just so much money away from the box office, as in most cases the lithograph tickets are sold for a small price to speculators, who in turn dispose of them to regular patrons of the theatres.

The "Dramatic Times" has made a collection of the various inducements held out by managers of a number of summer entertainments, as follows:

"With the thermometer at 102 in the shade Chicago patrons were invited to a theatre which was 'cooled by tons of ice.'

"A park in St. Louis has a fountain throwing water forty feet in the air, cooling the atmosphere by 10 degrees less than in the streets.

"A theatre in Syracuse, where they have just been singing 'Patience,' is 'cooled by iced air.'

"At the Metropolitan Opera House in Minneapolis, where a stock company holds forth, 'the theatre is cooled by thirty electric fans.'

"In Providence, at Keith's Theatre, where a stock company holds forth, it is announced that 'the thermometer is fifteen degrees lower than in the street.'

"At the Studebaker Theatre in Chicago 'the house is cooled by the blower system of cold air.'

"The inducement at the Empire Theatre in Toledo is 'the house is cooled by a refrigerating plant and patrons are served with vichy free of charge.'

"At the Castle Square Theatre in Boston, where they give chocolate bonbons as souvenirs, 'the house is kept comfortable with summer chairs and electric fans.'

"Every theatre in Buffalo has some cooling process, yet at the Teck Theatre, where they are offering 'Constantinople,' the ballet girls regularly fall into fainting fits.

"At Manhattan Beach the patrons are 'swept by ocean breezes.'

"At Pleasure Bay there is a stage built upon the water and the audience get an order of clams between the acts.

"At Brighton Beach you are invited to visit the performance after the races."

It would be difficult to find in one company more interesting stage personalities than are included in the membership of Chase's musical comedy stock company, which has been conducted in the midsummer season with so much success. In the organization are players who have not only made their own mark in the profession, but who are descended from a long line of theatrical ancestors.

In Otis Harlan the company boasts one of the most popular comedians of the stage today. His name is a by-word among half the followers of stage doings and his record is one of continued success in many fields. Mr. Harlan is particularly at home in the Hoyt characters. He has played the leading parts in practically all of the products of that gifted playwright's pen, from "A Brass Monkey" down to "A Day and a Night." One of his most famous roles was that of Hot Stuff, in which he has been seen during the current engagement at Chase's. Hardly less interesting and able was his characterization of Welland Strong, the old hypochondriac of "A Trip to Chinatown," in which he was cast last week. Harlan seems to slip into the Hoyt parts with a facility which is remarkable. He is well known throughout the country as an original fun-maker, who is not dependent, as are many others, upon the playwrights and the professional joke-smiths for all of his merry quips. He quickly appreciates an unusual situation, and his impromptu remarks on the stage are some of the best things he does.

There is another very interesting person in the Chase company, both from an artistic and ideal point of view. She is Mary Marble. The name of Marble is known to those who remember back to the early days of the native stage. She is descended from the Marbles, the Jeffersons, and the Warrens, a trio of stage families needing no introduction to American playgoers. Miss Marble's grandfather was old Jem Marble, in whose company Joseph Jefferson played for many years. She is the niece of John S. Marble, the veteran actor; Ned Marble, who was for so long a time a member of George Thatcher's company, Mrs. Myers, the "old lady" player of the late Roland Reed's company, and beloved by hosts of theatre patrons; Emma Marble, for many years a member of the Booth and Barrett combination, and "Billy" Marble, a Western star. Miss Marble's mother, father, and brother have all been on the stage. She has been wonderfully successful in light singing roles, and is a dainty ingenue.

Henriette Lee, tall and graceful, enjoys the distinction of having played all of the Hoytian widows. The playwright's widows were some of his best character sketches, and Miss Lee in the interpretation of them has been very successful. John W. Dunne is not only an actor, but a theatrical manager of note, being the senior member of the firm of Dunne & Riley. He has been essential in the promotion of a number of well-known successes, having taken out an original company in "A Milk White Flag," "Hotel Topsy Turvy," "Mathews and Bulger in "By the Sad Sea Waves," and managing a stock company in San Francisco.

The musical director of the company is Max Hoffman, who is a composer of popular songs is very clever. He composed the "M-o-n-e-y Spells Money" and the "Dolly Dean" song specialties in "A Black Sheep" and in "A Trip to Chinatown." Last week his "Love Me, Lize," was heard for the first time here. It has been well received on several of the New York roof gardens. There are many more interesting people in the cast and chorus and the playgoers of Washington will soon be fully acquainted with the excellent collection of talent.

Manager Wegefarth, of the Bijou Theatre, this city, who has leased the beautiful Columbia Theatre, Boston, and put David Henderson in charge, will experience some active opposition in the fall when the Columbia will present extravaganza after the style of the Henderson shows in Chicago during and before the World's Fair. A. H. Chamberlyn, last year's lessee and manager of the Columbia, has secured the Park Theatre, which has heretofore been devoted to performances of the type offered by May Irwin and light musical pieces, and states that he will make a number of important productions during the season, thus coming in active competition with the Columbia people.

Mr. Chamberlyn is perhaps one of the most remarkable men connected with American dramatic affairs at present. He has had any number of failures, is known to possess no capital save a suave manner and a most convincing tongue, but he never fails to turn up with a backer who is willing and even anxious to risk a fortune upon the manager's plans. In the present instance the gentleman whose bank roll the new manager of the Park Theatre will use is not known, but the very fact that the promoter of "My Lady," "The Prima Donna," "The Cadet Girl," and several other pieces of a similar character is once more in the field means that he has thousands at his disposal and that Boston will witness one of the most interesting theatrical battles that will be waged during the coming season.

Much local interest is manifested in the appearance of Blanche Bates and T. Daniel Frawley at opposition theatres in San Francisco. Miss Bates is appearing in "Under Two Flags" with great success and has as her leading man Eugene Ormonce, until recently the leading man of the Lafayette stock company. Reports from San Francisco are to the effect that Miss Bates and Mr. Ormonde are very much in love with each other and that they are constantly seen together, both before and after the performances. There is even talk of an approaching marriage between the two, but there can be no foundation for such comment, simply because Miss Bates is already married and her husband, Lieutenant Davis, of the army, seemingly does not desire a separation, nor will he permit her to get one.

Over at the Grand Opera House Tim Frawley's organization is presenting "The Only Way" with a splendid cast, headed by E. J. Morgan, who played Henry Miller's role for some time after the original Sydney Carton in this country was compelled to retire from the play by reason of the expiration of his contract with Charles Frohman. Besides Mr. Morgan the Frawley company includes Marie Van Buren, J. R. Amory, Harrington Reynolds, and Frank Mathieu, of the Frawley organization that was at the Columbia theatre, this city, three years ago, and there are also such well known local favorites as Alice Johnson, Katherine Grey, and her husband, John Mason, Theodore Roberts, Mr. Frawley himself, and a dozen or so others. It is one of the very best stock companies that San Francisco has ever had, and is far ahead of anything that the capital has enjoyed in the shape of a stock organization.

BRIEFLY TOLD.

The first production that Mrs. Fiske will make at the Manhattan Theatre in the fall will be "Miranda of the Balcony." It is the work of an Englishman, A. E. W. Mason, who will come to this country to witness the initial performance. Mrs. Fiske's management has engaged Eva Farrell, a niece of the late Col. Robert G. Ingersoll. This will be her first professional appearance, although she has won quite a reputation in the amateur ranks. Another member of Mrs. Fiske's organization will be Emily Stevens, a niece of hers. Miss Stevens made her first appearance on the stage during the tour of "Becky Sharp" last season and is reputed to possess considerable talent.

J. P. Keefe has been added to the company that will support Stuart Robson in "The Henrietta" in the fall.

"The Casino Girl" will open at Manhattan Beach for what is hoped to be a run tomorrow night.

George Lederer has a new musical piece, adapted from the German which will be known as "The Three Wishes." It will probably be used to star James E. Sullivan some time next season.

H. A. D'Arcy, Robert Mantell's press agent, has written three plays which are promised productions next year. They are: "The Master of Helmegham," "Hearts and Arms," and "Humpty Dumpty, Junior."

"The Evil Eye" will commence its fourth season at Philadelphia late in August.

"Circus Day" is the name of a new musical piece that will be presented next season by John M. Cooke and Owen Davis, the latter the author of several stirring melodramas.

Clyde Fitch, the successful American dramatist, has taken a cottage at Vincennes, France, where he is at work on a new play which William A. Brady will present in the fall. Mr. Fitch's "Lovers' Lane" is outlasting all of his other plays this season. Ethel Barrymore withdrew "Captain Jinks of the Horse Marines" because New Yorkers refused to come to see it during the warm weather, while out in Chicago "Lovers' Lane" keeps on steadily filling McVicker's Theatre and promises to last out the entire summer. It has made a prodigious success, and is without any exception one of the biggest money makers for its managers that last season developed.

"Foxy Grandpa," a musical comedy suggested by a series of humorous illustrations in a Gotham paper, will soon have its first production at Atlantic City and will engage Joseph Hart and his wife, Carrie De Mar, both popular vaudeville entertainers, and several others equally as clever, even if not so well known.

Marc Klaw, of the firm of Klaw & Erlanger, who was recently reported as seriously ill, has recovered his wonted good health.

John B. Park, who was seen at the Columbia Theatre during the season of musical comedy, will be a member of the "Messenger Boy" company that Nixon & Zimmerman will send out this fall with James T. Powers in the name part. Mr. Park not only has a pleasing stage presence, but his voice is a baritone of exceptionally good quality. Another member of the same company will be May Robson who will play Mrs. Bang, the mother of the messenger boy. It is said to be a splendid character part and especially well adapted to Miss Robson's talents.

Adolph Zink, the Lilliputian member of the "Foxy Quiller" Opera Company is spending the summer fishing along the Maine coast. He will assist Jerome Sykes in creating fun in the Smith-DeKoven piece next season.

Manager Frank McKee will send out a special "Janice Meredith" company to play the small towns in the fall. Amy Rickard will interpret Mary Mannering's part.

Grace George, who is best recalled by local theatregoers for her work in J. I. C. Clarke's dramatization of "Her Majesty," will be in three new pieces at the Republic Theatre next season. One is a costume play with plenty of romantic flavor; another is a society play, while the third promises to be an historical piece with many opportunities for elaborate scenic effects.

Eugene Jepson, who was last season a rather unimportant member of Maude Adams' "L'Aiglon" company, will be a member of the Rogers Brothers' forces during the coming year.

Benjamin S. Mears will play Saballat in "Ben Hur" next year.

Ed Redway, formerly a member of "Adonis" Dixey's company, and remembered for good work in Hoyt's "A Midnight Bell," will be one of Frank Perley's comedians in "The Chaperon" next year. For several seasons Mr. Redway has been with George Edwardes' organizations in London.

The Alice Nielsen company is due to arrive from London tomorrow. The organization sailed from the English metropolis on July 11 on one of the slow liners. Joseph Herbert, who resigned from the company several weeks ago, is with the organization. Miss Nielsen will not return until later in the year. The venture to make her popular in London resulted in financial failure and it is said that the effort cost over $60,000.

Helaine Hadley is the leading lady of the Albee Stock Company, at Providence, R. I. She was formerly a member of Russ Wythal's Company presenting "For Fair Virginia."

Joseph Callahan who plays "Faust" in the one-night stands has over 1,500 appearances in the piece to his credit and expects to increase this number to over 2,000 before the end of next season.

Madame Modjeska, who will make another "farewell" tour under the energetic management of Wagenhals & Kemper next season is visiting in Poland. Last year was supposed to be the final season of the once favorite actress but her managers evidently believe there are enough people in the smaller cities of the country who can still be attracted by her well-known name, hence the coming "farewell."

Harry Farleigh, who was seen here last season in "The Casino Girl," has replaced Benjamin Howard in "The Strollers." Mr. Howard will be Viola Allen's leading man in the fall.

Koster & Bial's Music Hall in New York has been sold to R. H. Macy & Co., the dry goods firm. It will be used for amusement purposes until late in the fall, when it will be turned over to its new owners.

Robert Hilliard, the vaudeville actor, may be the chief figure in a new melodrama entitled "As a Man Sows" that will make its appearance early next season.

Theodore Kremer is writing a play called "The King of Detectives." It is designed for use in the popular priced theatres, and is said to be a thriller from beginning to end.

Richard Golden will once more use "Old Jed Prouty" for his starring tour next year.

Annie O'Neill, the widow of the late Hon. Henry C. Miner, will return to the stage, and will doubtless be seen in one of the new Broadway productions in the fall.

The season at the Columbia Theatre, Boston, under the management of David Henderson, will be inaugurated September 2. The attractions will be Rice's "Evangeline," rewritten and brought up to date.

The West Minstrels have commenced rehearsals and will inaugurate their tour in two weeks.

Chauncey Olcott, the pride of Gotham's servant girls, will make his first appearance at San Francisco in a new play tomorrow night.

Rose Coghlan has refused an offer from Walter Clarke Bellows to go to Denver for a few weeks and appear in special productions.

Harry Woodruff, who was scheduled to become a star this coming season will, instead, be found in the support of Frank Daniels. He will play the part of Philip, the tenor in "Miss Simplicity," the R. A. Barnet play in which Daniels will be seen in September. This is not Mr. Woodruff's first trial at musical pieces as he was a prominent member of Anna Held's Company, in "Papa's Wife."

Keith, the vaudeville manager, will erect a million-dollar theatre in Philadelphia, the scene of his first successes.

Gus Hege, who has been a star in several Swedish dramas has written a Swedish comic opera which is said to be as funny as such a thing can be. It received its first presentation last Monday night at Cleveland, and reports are to the effect that the audience remained until the final drop of the curtain.

The William A. Brady production of "Uncle Tom's Cabin" with Wilton Lackaye, in the title role and Artie Hall, a vaudeville "coon" song shouter as Topsy, received its first production at Atlantic City last Monday night, after a most successful career in Chicago.

Ethel Robinson, the vaudeville player who is known as the "pocket edition of May Irwin," probably because she sings coon songs, will be a member of "The Telephone Girl" company next season. The tour will commence at Newark early in September.

Corinne, known in this country as a child artist some dozen or so years ago, and more latterly as a vaudeville performer, will be the principal member of a new musical comedy entitled "A Romantic Lady." The first production will be made September 5, in England. Corinne was never accused of being particularly romantic during her career in this country.

"The Wizard of the Nile" will be sent on tour next season with Fred Frear in Frank Daniels' old part.

Helen Lord, formerly a prominent member of the Casino forces, will be one of the principal singers with Frank Daniels' in "Miss Simplicity."

Pauline Chase, a local young woman who has been in the chorus of "The Girl from Up-There" during its London run, experienced trouble with the stage manager of the production, and as a result another person wears the costumes that Miss Chase formerly displayed during the three acts of the Morton-Kerker piece.

Clyde Fitch writes that his latest play, "The Marriage Game," in which Sadie Martinot will be starred in the fall, will shock the moralists even more than did his "Sapho." Mr. Fitch has evidently turned press agent for Miss Martinot.

Edna May is singing her "Follow On" song in "The Belle of New York" in "The Girl From Up There," in London.

Kathryn Kidder contemplates an elaborate revival of "Madame Sans Gene," and is on the lookout for an actor who can play Napoleon, and look like the Little Corporal.

Robert Downing, the Washington actor, has opened a school of acting in San Francisco. Usually, when a player finds that he cannot get desirable engagements for himself he proceeds to teach others the art of succeeding on the stage.

Spokane, Wash., will have a new theatre in the fall. It will cost $80,000, and will be known as the Northwest.

Helen Dauvray will return to the stage next season, after an absence of a number of years.

Louis Nethersole will star his wife, Sadie Martinot, in a new play by Clyde Fitch next season. The piece will be called "The Marriage Game" and is said to be admirably adapted to Miss Martinot's abilities.

Dion Boucicault and Irene Vanbrugh were married in London July 3. Miss Vanbrugh will be recalled for her clever work as the manicurist in John Hare's production of "The Gay Lord Quex," in this city, last year.

Ethel Barrymore will leave for London this week, but will return in good time to resume her starring tour in "Captain Jinks of the Horse Marines," which was one of the theatrical surprises of last season.

Peter F. Dailey will commence his season in "Champagne Charlie," at Hartford, Conn., September 9.

Flora Zabelle, who was seen here in the title role of "San Toy" last winter, has been engaged for the principal feminine role in "The Messenger Boy," the successful English musical comedy that Nixon & Zimmerman will produce in September.

Henrietta Crosman and her husband and manager, Maurice Campbell, sailed for London last week and will remain abroad for eight weeks.

Nellie Yale, formerly in the support of Tim Murphy in "The Carpetbagger," will be among those who will be seen with Joseph Hart in the Brady production of "Foxy Grandpa."

Martin Harvey, the English actor who was announced to make an American tour during the coming season, has abandoned the trip for at least a year.

William Faversham's new play, in which he will be presented as a star by Charles Frohman, is called "The Royal Rival."

"Florodora" and "The Strollers" continue to be the only legitimate stage entertainments offered New Yorkers during the warm season. The roof gardens and several vaudeville houses are open.

Edwin Favor and Edith Sinclair will be at the head of Gus Hill's company presenting "Are You a Buffalo?" next year. Favor and Sinclair have for some years been prominent entertainers in the realm of burlesque. Prior to that, they were with "1492." Favor as the policeman and Miss Sinclair as one of the numerous beautiful young women. Manager Rice displayed in his chorus.

Robert Mantell's old play, "The Secret Warrant," has been turned over to Willis Granger, who will present it in New York State cities. On account of a slight legal trouble, due to non-payment of alimony on the part of Mr. Mantell, the play has never been seen in that territory. Mr. Mantell will continue to give productions of the standard drama in cities outside of the alimony deadline.

Marie Dressler will once more tempt fortune as a star. George V. Hobart will furnish the play.

Daniel Frohman will return from London July 26, and prepare for Bertha Galland's starring venture in "The Forest Lovers." Miss Galland will be best remembered for her work in "The Pride of Jennico" which, while satisfactory, did not exhibit any great amount of talent—certainly not enough to warrant her assumption of stellar honors. But she will have the advantage of clever management and nowadays this amounts to much more than real talent, so Miss Galland may prove to be one of the paying stars that will adorn the native stage next season.

The longest and most successful engagement played in New York the past season by a comedian was that of William Collier in "On the Quiet" at the Madison Square Theatre. Mr. Collier gave his 100th performance June 25. He will rest at his summer home until September, when he opens at the Montauk Theatre, Brooklyn, in "On the Quiet," which, by the way, is said to be the most successful comedy Augustus Thomas has ever written.

Jacob Litt claims to have paid C. T. Dazey, author of "In Old Kentucky," $120,000 in royalties since the play was first produced nine years ago. A new production is being prepared for it for the coming season.

Jacob Litt returned from Europe last week with the manuscript of Cecil Raleigh's new play, "The Queen of Society," the theme of which was suggested to the author by the career of Mrs. Langtry. While in London Mr. Litt made contracts for plays with Henry Hamilton and Fergus Hume.

Andrew Mack in "Tom Moore" will open his season in New London August 26, coming to the Herald Square Theatre in New York August 31.

Signor A. De Novellis will continue as director of music for the Klaw & Erlanger opera company in "Foxy Quiller" next season.

The Augustin Daly Musical Comedy Company, in "San Toy," will open its season at the Harlem Opera House September 23.

Rehearsals of the company to appear in "Ben-Hur" next season will begin at the Broadway Theatre August 5, under the direction of Ben Teal.

Frank McKee's special company, presenting "Janice Meredith," will open its season at Asbury Park September 28. The name part will be played by Amy Ricard.

Frank McKee has definitely decided on "The Taming of the Shrew" as the Shakespearean production in which he will present Mary Mannering and James K. Hackett in a special joint-starring tour next spring, covering a period of six weeks.

Klaw & Erlanger have engaged Aime Lachaurne as director of music for Harry B. Smith's new musical comedy, "The Liberty Belles." The scenery will be painted by Ernest Albert and special properties will be provided by Edward Seidel of the Metropolitan Opera House.

Maurice Levi, the music director of Klaw & Erlanger's Rogers Brothers Company, has returned to New York from Mount Clemens, where he has been at work on the score of John J. McNally's new vaudeville farce, "The Rogers Brothers in Washington." Mr. Levi says he has written a new number, a companion piece to "The Innocent Maid," and "When Reuben Comes to Town."

Klaw & Erlanger have engaged Robert Taber to play the title role in their London production of "Ben-Hur," to be presented at the Drury Lane Theatre, April 8, 1902. Joseph Brooks, representing Klaw & Erlanger, now in London, concluded a contract with Mr. Taber last Monday.

John J. McNally, who has just finished the new farce, "The Rogers Brothers in Washington," in which the Klaw & Erlanger Comedy Company and the Rogers brothers appear next season, says that if a man desires a really serious occupation he should go into a dark corner for three months and try to write comic lines for a funny show.

"The Bostonians" open their season at Atlantic City August 26. This organization will be larger than for several years, and will number among its members very prominent artists. Later in the season they will present the new De Koven and Smith opera, "Maid Marian," a sequel to "Robin Hood." Rehearsals of this opera will begin in September, and a most elaborate production will be made of it.

Mary Mannering returned from Europe quite unexpectedly on Friday. She had planned to remain abroad till the latter part of August, but circumstances arose which required her to curtail her contemplated visit to the south of France, and yachting trip through the Mediterranean. Miss Mannering cabled Mr. McKee her congratulations when he secured George B. McCutcheon's "Graustark" as a future play for her.

Nixon & Zimmerman's production of "The Messenger Boy" will open the regular season at Daly's Theatre in New York the second week in September. Ben Teal will direct the final rehearsals. The principals engaged are James T. Powers for the title role, Georgia Caine for Nora, the female lead, and May Robson, Georgie Honey, Jobyna Howland, Rachel Booth, Harry Kelly, George De Long, Harold C. Crane, Hattie Waters, Agnes Weyburn, Helen Chichester, Leonora Krum, and Agnes Blake.

Ben Teal will begin the rehearsals of the Klaw & Erlanger comedy company in John J. McNally's new vaudeville farce, "The Rogers Brothers in Washington," on the stage of the Knickerbocker Theatre, Monday, July 8. The organization will number eighty people. The principals are Hattie Williams, Grace Freeman, Jeannette Bageard, Edith St. Clair, Emma Francis, Jessie Richmond, Elsie Davis, William West, Pat Rooney, Jr., James Cherry, Arthur V. Gibson, Thomas Evans, and Gus and Max Rogers. "The Rogers Brothers in Washington" will receive its initial presentation at the Star Theatre, in Buffalo, August 19, where it will remain two weeks. September 2 it will be the opening attraction of the regular season at the Knickerbocker Theatre in New York.

The play which has been selected for John Mason, late leading man in Daniel Frohman's stock company, for next season is by Madeleine Lucette Ryley, and is called "The Altar of Friendship." It is to be produced early in the season at the Hollis Street Theatre, Boston. Mr. Litt has engaged a strong company of players to support Mr. Mason, who has long enjoyed the reputation of being the best leading man in New York.

Valerie Bergere, who scored such a success as Madame Butterfly is meeting with great favor in Providence, where she is leading woman with the Albee stock company.

Etta Butler, who was forced to resign from the cast of "The Prima Donna" owing to ill health, has been engaged by Klaw & Erlanger for an important part in a new production which they will make next fall.

Jobyna Howland will be a member of the company which will give "The Messenger Boy" at Daly's next year. The piece is one of the greatest successes of the London season, and James T. Powers will have the leading comedy role when it is presented on this side.

Daniel Hart's melodrama "Melbour