The general excellence as a melodrama of "The Helmet of Navarre," which was used to introduce Charles Dalton as a star to local patrons of the theatre at the National last week, was conceded by most of the newspaper reviews of the first performance, but, as The Times predicted, the people who seek diversion in the playhouse did not care enough for the style of play to at any time fill the Rapley theatre. The piece was produced on a scale of magnificence rarely seen, but the play itself was found wanting in numerous respects, although the interpretation was very good and showed Mr. Dalton to be a good actor of heroic roles. But it is doubtful if "The Helmet of Navarre" will withstand the early critical blasts unless the management proves uncommonly courageous and will not be convinced until after New Yorkers have had a chance to remain away from the performances as Washingtonians did last week. At the Columbia Lula Glaser played to full houses with hardly an exception during the week, and "Dolly Varden" proved to be a splendid vehicle for the exploitation of Miss Glaser's effervescence. The stock company revived "The Wife" with much success, and Chase's did well with "A Trip to Chinatown." The Academy's offering was "Home, Sweet Home," and it was sufficiently good to make many patrons forget that there was such a place for three hours every night. The Bijou had its most prosperous week of the present season, and Kernan's, with the Rice & Barton "Gayety Burlesquers," enjoyed good-sized houses.

This week will bring Joseph Jefferson to the National, and if the advance sale may be accepted as a criterion of what the business of the week will be Mr. Jefferson is in for the biggest engagement he has ever had in Washington. The successful German farce, "Are You a Mason?" will be seen at the Columbia. Chase's will put forward "A Tin Soldier," another of the numerous Hoytian pieces, and the Lafayette company will use "The Sporting Duchess." The Academy will have one of the best of spectacular pantomimes, "Superba." Kernan's will be occupied by "The Bohemian Burlesquers," and the Bijou's vaudeville bill will be headed by Tortajada, with the usual offering by the stock burlesque company.

The National—Joseph Jefferson.

It would have gladdened the heart of "the dean of the dramatic profession" could he have seen the line of people in the lobby of the National Theatre last Thursday morning forcing their way to the box office, where the seat sale for his engagement opened with an unprecedently brisk demand. Mr. Jefferson's visits to this city are always agreeable ones, and that of this season, for one week beginning tomorrow night, promises to be even more of a gratification and a greater success than ever.

Mr. Jefferson will not appear in any new characters while he is here, and it is extremely improbable that he will ever undertake to create—that is a term which actors like and audiences understand when new parts are mentioned—another role. Indeed, there does not seem to be any desire on the part of the public for Mr. Jefferson to identify himself with new work. His Rip Van Winkle, Bob Acres, Caleb Plummer, and Mr. Golightly, have long been institutions of the playhouse, and the theatres in which he appears during his short tours are seldom large enough to hold the throngs who visit them on these occasions.

Mr. Jefferson had the foresight to select, while yet a young man, the characters through which his powers were destined to find their amplest expression. The affection with which Mr. Jefferson's memory is cherished and the admiration with which his name is spoken throughout this country is a broad and sufficient evidence that his conduct of the artist's life has been no less prudent and right than kindly, modest, gentle, and sincere. It is not caprice which shapes such a career as that of Mr. Jefferson's, nor is it accident that has crowned it with laurels.

The repertoire for this week's Jefferson engagement will be as follows: Monday, Tuesday, and Thursday evenings, and Saturday matinee, "Rip Van Winkle," Wednesday and Friday evenings, "The Rivals," Saturday evening, "Cricket on the Hearth" and "Lend Me Five Shillings."

The Columbia—"Are You a Mason?"

When "Are You a Mason?" was presented in the German at the Irving Place Theatre, New York, the audience laughed so heartily that Leo Ditrichstein concluded a free translation would be just as amusing. The English version has proven fully as laughable, if not more so, and for weeks it filled Wallack's Theatre, New York. Unfortunately its run had to be cut short by a previous contract made by the managers of the theatre with another attraction, or the comedy would undoubtedly have stayed a solid season in New York. The production was taken to Powers' Theatre, Chicago, for a summer run, where it duplicated its New York success, and notwithstanding the fact that the heat in Chicago was terrific at times, the theatre was always filled. The play returned to New York at the beginning of the present season to open the Garrick Theatre, and again the comedy drew audiences that tested the capacity of that theatre.

The unquestioned hit of the piece caused Charles Frohman to secure the English rights, and "Are You a Mason?" was presented at the beginning of the present season by him at the Shaftsbury Theatre, London, where England received it with roars of laughter and stamped its seal of approval on the comedy. That the play was an unquestioned success is evinced by the fact that Mr. Frohman has made no arrangements for anything else at that playhouse for the next year.

The story of the comedy, briefly told, is as follows: Amos Bloodgood has for twenty years posed as a Mason in order to explain the evenings he has spent away from home. His wife has grown to feel a pride in what she believes are his Masonic affiliations, and has made membership in a lodge a condition of young Frank Perry's marriage to her daughter. He, too, practices a similar deception, but unknown to the father-in-law. Friends of the Bloodgoods, the Haltons, pay them a visit, and Mrs. Bloodgood suggests that her husband nominate Mr. Halton for membership in the lodge. His promises to do so are dexterously evaded. At last comes a suitor for another daughter of the Bloodgoods, and he happens to be a bona fide Mason.

He invites all the ladies to an entertainment of his lodge; the final scramble of the elder Bloodgood and his son-in-law to avoid detection furnishes a scene which is full of humor. The funny situations are added to by the masquerading in woman's attire of another friend of the Bloodgoods, who is endeavoring to help Perry out of his trouble. This unique character part is played by Mr. Ditrichstein whose impersonation is said to be one of the most delightful bits of comedy seen on the stage in many years.

The original New York company and production will be presented at the Columbia for the week beginning tomorrow evening with the usual matinee on Thursday and on Saturday. The company, besides Mr. Ditrichstein, includes John C. Rice, Thomas A. Wise, Charles Halton, Oscar Dane, James S. Edwards, Gertrude Whitty, Esther Tittell, Grace Hadsell, Hazel Chappel, Amy Muller, Sally Cohen, and Maude Travers.

The Academy of Music—"Superba."

Tomorrow night the Hanlon Bros' brilliant spectacular patomime, "Superba" will inaugurate an engagement of one week at the Academy, and those who have witnessed former presentations will appreciate the high class of entertainment that Manager Cagood offers as the current week's attraction at his house.

This year's "Superba" is a new production throughout. Almost everything connected with it in former years has been relegated to the storage warehouse. The story has been entirely rewritten, and the piece is said to no longer bear much if any resemblance to its former self. The pantomime that has been introduced into this year's version is reputed to be up to the standard of those formerly presented by the Hanlons, and as this part of the performance acts as a hinge for the whole spectacle, the rest being simply interpolated for variety, a most novel creation may be anticipated.

The mechanical features are such as only the Hanlons are capable of originating. The spectacular part of the entertainment is supplied by clever artists, the ballets follow in perfect accord to the scenes, and then the specialties are introduced. In arranging the performance the Hanlons have taken everything into consideration, so that each distinct part will conform nicely to the central idea, which is spectacular pantomime. The result is invariably an exhilarating and pleasing one to all who witness the production.

But two incidents that tended to the success of "Superba" last year have been retained. They are the Paris Exposition and the scene at the Castle of Wallallia. Among the new specialties engaged are the marvelous Seymours, who do a comedy act interspersed with wonderful acrobatic feats; Reed's troup of trained bull terriers, who are said to give a laughable exhibition, and Carrie Behr, well known for her impersonations in burlesques and the Lederer musical comedies. Tiller's Eight Diamonds form a specialty team that should meet with favor in this country, it is their initial visit to America, and they have been taught by John Tiller, famous for his success in educating musical teams. Matinees will be given Tuesday, Thursday and Saturday.

The Lafayette—"The Sporting Duchess."

One of the biggest productions yet attempted by the Bellows stock company at the Lafayette Theatre will be given this week, when "The Sporting Duchess" will be the bill. This is undoubtedly one of the largest productions ever offered by a stock company producing a new play each week. It has the reputation of a New York run of 200 nights; was done in Boston for 150 nights, and proved sufficiently attractive as a drawing card to entertain Philadelphia, where it broke all records by playing over 100 consecutive nights.

The play has been seen in Washington before, having been done at the Lafayette by the original company some four years ago. In fact it had its premiere here, and followed up its popular success by the long runs mentioned above.

"The Sporting Duchess" not only requires a long cast, there being some twenty-two speaking parts, but it makes very heavy requisitions on the scenic artist. In the four acts eleven distinct sets of scenery are required. Mr. Bellows promises the Lafayette production will equal the original. The play is the joint work of the late Sir Augustus Harris, Cecil Raleigh, and Henry Hamilton, all of whom have international reputations as contributors to stage literature.

The cast naturally employs the full force of the company, and several prominent members will appear who have not yet been seen this season, notably among them being Mr. Myron Leffingwell, whose clever work last year will be recalled by the regular patrons of the Lafayette.

The following is the complete cast: Douglas, Earl of Desborough, White Whittlesey; Harold, Viscount Fernside, his son, Baby Lee; Colonel Donnelly, Francis Powers; Major Mostyn, John T. Sullivan; Captain Lord Chisholm, Myron Leffingwell; Captain Bagot, Herbert W. Parker; Hon. Guy Beamish, Joseph Kauffmann; Rupert Leigh, Tony Cummings; Captain Caprian Streatfield, Charles Wyngate; Joe Aylmer, Harry Corson Clarke; Dich Hammond, Frederic Sullivan; Lord Desborough's Solicitor, Howard Williams; Vivian Darville, Katherine Clinton; Mrs. Donnelly, Argyle Gilbert; Annette Donnelly, Antoinette Walker; Mary Aylmer, Katherine Field.

There will be matinee performances of "The Sporting Duchess" Wednesday and Saturday.

Chase's—"A Tin Soldier."

Another week of Hoytian comedy and vaudeville will be the bill at Chase's Theatre, beginning tomorrow afternoon, when Chase's musical comedy stock company will be seen for the first time in Hoyt's "A Tin Soldier."

The play was written in Mr. Hoyt's early days, and was considered by him to be among the funniest he ever wrote. It was "A Tin Soldier" that first introduced "Jimmy" Powers to success. He made the character of "Rats" one of the most famous of Hoyt roles. "Little Chip," who will play the part next week, has all the qualities necessary to make it equal to that of Mr. Powers. The members of the stock company will all have good parts.

One of the good features of "A Tin Soldier" is that it readily lends itself to the interpolation of vaudeville numbers, and, recognizing this, the stock company has provided a list of specialties that will probably be the best it has yet offered. The feature number will be the burlesque on "David Harum," in which Mr. Harlan made a hit last season in New York. In it Miss Lane will play the Widow Cullen, Mr. Dunne will be David Harum, and Mr. Harlan will play the other parts. He will also participate in a song by Mr. Hoffman, called "Down on Pennsylvania Avenue," and "My Dixie Lily." Mary Marble will have a good part in the play, and will be seen in a new and pleasing specialty, "Little Chip." Tony Hart, Florence McNeil and the other members will also do new specialties.

An additional feature will be Jacques Inaudi, "the man with two brains." Inaudi is said to have baffled the leading scientists of the world by his marvelous mathematical calculations. He has been given the most difficult problems and solved them with a celerity and ease that astonish every one. Mr. Chase has asked the leading educators of Washington to attend the performances next week and try to give Inaudi problems that he cannot solve. Persons in the audience are invited to present difficult problems and ask their solution of Inaudi.

There will be the usual daily matinees at Chase's during the week.

Kernan's—"Bohemian Burlesquers."

The entertainment afforded by Miner & Van's Bohemian Burlesquers, who come to the Lyceum Theatre this week, commencing tomorrow matinee, has met with much praise. The company is said to have been carefully selected without regard to expense, and while beauty of face and form has not been eliminated from the female ranks of the company, every artist has a reputation; of the comedians the same can be said. That this effort, for which the managers deserve considerable credit, is appreciated, is shown by the good-sized houses which have greeted the company wherever it has appeared.

Among the artists are such well-known favorites as Bixley and Hughes, in a very unique act; Maddox and Wayne, as the actor and messenger boy; Barr and Evans, in a travesty sketch; Riley and Hughes, blackface comedians and dancers; St. John and Nicolai, a clever sister team, and Edna Buckley, the sweet singer of popular songs.

A special feature will be made of Miner & Van's production of living pictures, one of the most pretentious ever attempted. They are given under the special stage direction of Signor A. Operti.

The burlesques, "U. S. Cruiser Bohemia" and "A Bowery Ball" serve to introduce twenty-five chorus girls in songs, dances, and marches.

The Bijou—Burlesque and Vaudeville.

Without any exception, the most expensive and celebrated act that has ever been presented in a local burlesque and vaudeville house is Tortajada, the beautiful and graceful Spanish dancer whose achievements both in New York and abroad in the most prominent music halls of the Continent and England, have never been equaled by any other dancer of her day.

Tortajada, who will be at the head of this week's Bijou bill, is said to combine all the requisites for the successful artiste; she has youth and beauty, both as regards face and figure, and she is, in addition, possessed of an extraordinary amount of grace and abandon. Her dances are not the sensational gyrations that have been exhibited by numerous dancers from abroad, but are models of grace and beauty. In New York a few weeks ago, when Tortajada appeared in "The Ladies' Paradise" at the Metropolitan Opera House, she was given an ovation. Her art was praised in the most extravagant language by the entire metropolitan press, and she was declared to be the ablest exponent of the terpsichorean art that has been seen during the past decade. There is little doubt but that she will draw packed houses to the Bijou during her engagement this week.

Lenore White, the beautiful California model who appeared in "The Devil's Daughter" when that extravaganza was first presented upon any stage at the Bijou last spring, will be the second big feature of this week's Bijou bill. Miss White's contribution will be a series of living pictures in which she will be the dominant figure, assisted by a score or more of the handsome girls of the Bijou stock company.

Post and Clinton will present a new sketch. West and Williams will give an act of the kind known commonly as "sidewalk conversation," and the moving picture machine will project a number of pictures that possess a news and comic interest.

The Bijou stock company will this week be seen in what the management claims is the brightest burlesque that has so far engaged the attention of the organization. Bert Leslie, who was one of the big hits of last week's bills, has been added to the Bijou corps of comedians, and commencing with tomorrow afternoon he will lead the van of the stock company's comedy contingent. The rest of the company, including such popular favorites as Nellie V. Nichols, Susie Rocamora, Susie Fisher, John P. Rodgers, Matt Kennedy, Lew Harvey and the numerous other members of the company, will be seen in the first part of the programme. Matinees daily.

NEXT WEEK'S ATTRACTIONS.

The Columbia—"Florodora."

The engagement of "Florodora" for the week commencing next Monday at the Columbia Theatre, will be a matter of importance to all music lovers. Few pieces ever came to this city with the prestige which this English musical comedy has acquired.

Of the members of the company who have achieved special distinction, Isadore Rush, who plays Lady Holyrood, is entitled to first honors. For a number of years, Miss Rush was a familiar figure in legitimate comedy, and last season scored a success with the Rogers Bros. Bertha Waltzinger, Guelma Baker, Will C. Mandeville, W. H. Carleton, Alf C. Whelan, and Will M. Armstrong are also well-known members of the company.

The National—Richard Mansfield.

According to all reports which have wafted hitherward from Quaker Philadelphia and Puritan Boston, Richard Mansfield has taken on the Theatre Francais habit of acting without orchestral music between the acts. At all but two of his first twenty-eight appearances as Beaucaire the places of the musicians were taken by ticket purchasers. The receipts were $58,000.

The management of the Colonial Theatre in Boston offered to cancel succeeding attractions if he would only extend his engagement there. But one of Mansfield's alleged eccentricities is a fine sense of honor, and he refused to break contracts made in good faith. That is how near this city came to not seeing the actor before he begins his New York run at the Herald Square Theatre the first week in December.

The Academy—Thomas E. Shea.

The attraction at the Academy of Music next week will be Thomas E. Shea, the well-known star who plays an annual engagement at this theatre.

In addition to "The Man-o'-War's-Man," "The Bells," "Dr. Jekyll and Mr. Hyde," Mr. Shea will present a play new to Washington in "The Pledge of Honor," which is a dramatization of Hugh Conway's novel, "Called Back." The stage version was made by James W. Harkins, jr., author of "The Man-o'-War's-Man," and is said to be a highly entertaining and thrilling play. Mr. Shea will also present "The Voice of Nature" during his engagement.

Chase's—"A Day and a Night."

"A Day and a Night" will be the last offering of Chase's Musical Comedy Stock Company at Chase's Theatre during its present engagement. Last summer the company gave a very good performance of this play, and it is because the organization appeared to such good advantage in it, and of the evident favor with which it was received, that it has been decided to give another week of the comedy. "A Day and a Night" was the last successful play written by Mr. Hoyt, previous to his untimely death, and like its predecessors, it scored quite a success.

THE PASSING SHOW.

"Some psychologist may write an interesting essay on the strangely varying effects upon actors of first-night performances," writes Mrs. Fiske. She continues: "It would require a psychologist to illustrate and analyze the temperamental phenomena that a first night develops.

"One actor is stimulated by the excitement of a first performance to do his best, and all the conditions of such an event seem to inspire his most artistic efforts. On the other hand, another actor is depressed by the excitement of such an event and fails utterly to develop in a character those attributes that study, ability, and purpose may have promised. The writer belongs to the latter unfortunate class, and has passed through strange experiences in consequence.

"To the player unhappily affected on the first night the conditions seem to be abnormal, and they are destructive of confidence and are a weight on the spirit. The excitement, the preliminary hurry, the worry over things that may go wrong, and the general nervousness—for even the players who pass through the ordeal successfully are themselves nervous before the play begins—all these things have a dispiriting, benumbing and depressing effect. Are this depression and its concomitants the results of weakness of artistic character, or are they due to a momentary confusion of the artistic sensibilities which, in favorable circumstances, prove the possession of a higher type of artistic character? The player who on a first night may be rendered inefficient by the peculiar influences of the occasion, may subsequently show the very best that is in him. Thus the temporary weakness must be accidental rather than a characteristic fault.

"Some of us, as has been said, are spurred to the most effective action by the excitement of a first performance, while others are, as it were, driven into the shell with a dominant desire to have the task at hand finished as soon as possible, and dulled almost to unconcern as to the manner in which the task shall be accomplished. With one or two exceptions I, myself, at my New York performances have on first nights emerged with a personal sense of failure that has been confirmed by critical opinion, no matter how fortunately that first-night inadequacy may have been made up for in subsequent performances. And an impression of failure, either partial or absolute, has far-reaching consequences, no matter how quickly or how thoroughly it may be disputed by success in the same play.

"At first it in some measure involves all concerned, from the leading player to the humblest, and from the management and the author to the critics, even the fairest and the best equipped of whom cannot be expected to hang about a theatre night after night until favoring circumstances and the spirit of a chief player and the spirits of supporting players combine for a triumph and an audience acclaims it. Of course, there is much that may be said to excuse the occasional failure of the critic rightly to interpret the possibilities of a player on the first night. It seldom happens that those critics whose opinions are first seen by the public can witness the whole of a play before writing it and commending or condemning it. And few critics, like few judges, will reverse their original opinions.

"The prophecies of a first night, in most cases made honestly, often are shown to be absolutely false. My most interesting experience in proof of this was concerned with the production of the play, 'Magda.' I was discouraged from producing this play in New York, but persisted in my resolve to present it. Several of the most prominent newspapers declined to herald it, and most of the newspapers, by the way, condemned its performance—and righteously, I may add, from the first-night viewpoint. As I had expected, the audience to witness the production was small, and it projected that indefinable influence characteristic of many first night audiences—a chilling influence flowing from a concrete determination that it should not like the performance. The apathy and lack of sympathy in the audience were quickly communicated to the actors. The performance was dull, stupid, and from a popular viewpoint, a failure. The play was performed for two weeks.

"For several nights the original dullness was continued. Suddenly there came a night of electrical and warming triumph and that still before a small body of auditors. From that night the audiences grew in size and waxed in enthusiasm to the end of the run of the play, which closed to an overflowing, ardently demonstrative audience. It may be interesting to the student of the theatre to know that the greatest success in this country has ever known in her stage career was experienced at this final performance of 'Magda.' And this, although that play is almost unknown in my repertoire.

"The first performance in New York of 'Tess of the D'Urbervilles' was, in effect, a failure. But success came afterward. On the first night of 'Becky Sharp' the performance was unsatisfactory, and the last act of that play was received with no understanding of it, with little interest, and with the slightest favor. Later in the season it became the best and most entertaining act of the play, and yet nothing in it that would explain this fact had been changed. It is only that the subtle something that vitally influences a performance and its effect was lacking on the first night and had since been present. These are odd facts and are unconsidered by writers on the stage. They deal with some of the hidden springs that work for failure or for success in the theatre. They are but abstracts from the strange realization of many actors that the actors themselves wonder at and cannot explain."

Grace George, who in private life is the wife of Manager William A. Brady, has once more tried for stellar distinction, and last week at Newburg, N. Y., Miss George and a company that includes a number of well-known players, presented a new piece called "Under Southern Skies," by Lottie Blair Parker, who wrote "Way Down East," which has already made several fortunes for Mr. Brady, and which promises to go on earning money for years to come.

In her latest play, Miss George is said to have made a very favorable impression. Her part is not exactly what might be called a star one, for in the offering there are a number of roles of equal importance, but it is said to afford Miss George many opportunities for the display of her undoubted talent as an ingenue of much more than ordinary ability.

Miss George's last endeavor to be a star was commenced last season in this city at the Columbia theatre. The play was known as "Her Majesty," and while it created quite a favorable local impression, this was not duplicated when Broadway was reached, and the tour was soon abandoned.

Mr. Brady is to be commended upon his persistent efforts to make a profitable star out of his wife, and there is a chance that he has been successful in his latest try.

"Home, Sweet Home," which occupied the stage of the Academy of Music last week, brought to Washington an actor whose history makes an interesting and readable story, for in his time he has indeed played many parts. The player is Harry Brown, the well-known character actor who enacted the role of Snedecker, the "town politician, lawyer and all-around failure" in the Edgar Smith piece. His characterization was one of the most conspicuous features of the play. He is a clever comedian, whose refined methods make his work wholly delightful, and he reads his few sentimental scenes with much effect. Mr. Brown has a record that dates from the days of the stock star system.

"In the old days," said the actor reminiscently to a Times interviewer, "we had companies the like of which you never see now, and when it is remembered that we supported famous stars and compare the companies to present-day organizations it begins to look as though the age of worldly gain has taken the place of the day of art. Nowadays the public is satisfied to see a good actor in a good part without any concern regarding his support; and, indeed, the actor himself usually gives too little attention to the people by whom he is surrounded. But it didn't use to be so.

"At one time I was in a company including James O'Neil, J. H. Buckley, W. H. Crane, James A. Herne, Eleanor Carey and Rose Wood, and you can't beat that in America today. We supported Booth, Adelaide Nielson and all the famous stars of that time. Nearly all of the old company became stars. Some of them are now dead, while others are bidding for public favor with more or less success. I cannot begin to recall my repertoire, for in those days an actor had to be 'up' in almost everything.

"While playing with the Hooley company in San Francisco, an opera company was organized there, and some one discovered that I could sing, so I joined the newly formed organization, and in 1879 came East, where I appeared in the original American productions of 'Olivette' and 'Mascot,' which I count among my good fortunes, in view of the lasting success of both operas. I was a member of the Bostonians for some time, understudying Mr. Barnabee, and when 'The Serenade' was produced, I originated the role of the broken down tenor. I might have been with them yet, for Mr. Barnabee and Mr. MacDonald both assured me that there would be space on the bills for my name as long as I cared to avail myself of it, but I like to create parts and wanted to get back to the dramatic stage.

"This is my first engagement in the popular price houses, but we've got a fine play, and I have a part that suits me 'down to the ground.' The only disadvantage that I find is that in a big country, like America, you can't stay in one place long enough. You make friends in one place, and then go somewhere else, and it may be years before you get back again. Now, in England, there is comparatively so small a territory that you soon become known and your reputation is made. I shall remain with the present management, for there are some good things ahead for me, and I have had my fill of skipping from pillar to post."

Blanche Bates, whose illness was recorded in these columns last Sunday, has suffered a relapse, and her condition is now said to be very critical. She is in the Hope Hospital, Detroit, and the physicians in charge say that she will not be able to return to the stage for many months, even if she is fortunate enough to recover.

In Washington, where Miss Bates is better known, perhaps than in almost any other city in the country, on account of her connection with stock companies at both the Columbia and Lafayette Theatres, the news of her illness is a matter of considerable regret.

Few actresses have a larger or more admiring circle of friends here than has Miss Bates, and her recovery is earnestly hoped for by everybody who enjoys her acquaintance.

When Ada Rehan visited Washington last season in "Sweet Nell of Old Drury" she brought a leading man little known to the local play-going public. He enacted the role of King Charles II so artistically and with such grace of manner and bearing that his performance proved one of the few redeemable points in the production. The actor was White Whittlesey, now leading man of the Bellows Stock Company who, until last week, has had no opportunity to prove that his success as Charles was not due to the part, but what he made of it. Mr. Whittlesey is a great favorite in San Francisco, where for the past three summers he has played leading roles with the Alcazar stock company. In addition to being a conscientious and painstaking actor, he is a man of culture whose happy faculty of seeing the best in everybody and everything makes him a wholly delightful person to meet and converse with. He is extremely modest regarding the work he has heretofore done, and when a representative of The Times approached the actor one night last week, he manifested a strong inclination to talk of everything but himself.

"Really," said Mr. Whittlesey, "I feel that I have accomplished so little that what I have done can hardly be of interest to anyone. The years that I count most in my career are those spent at Daly's and with Miss Rehan. I cannot appreciate them enough. After Mr. Daly's death I went with Miss Rehan in Boston, and last season played Charles in 'Sweet Nell.' Although I did not realize it then, my good fortune in arousing Miss Rehan's interest cannot be estimated. She drilled me so thoroughly in the role and was always so ready to rehearse at any and all times, that I shall always feel that for any success attained in the part I am indebted wholly and directly to her.

"I expected to rejoin Miss Rehan this season, but in a letter to me last summer she stated that her tour must be abandoned, at least for a time, owing to her health, so having received the offer of my present position, I accepted it, and shall do all in my power to get into the good graces of Washingtonians.

"Stock work is very fatiguing, as every player who has ever experienced it will tell you, but I rather like it. It's a good school, and my only objection is that one does not have sufficient time with a part. There are, really, very good stage directors, and I am glad of the opportunity to be with one of the best in the country, Mr. Bellows.

"He is so thorough. In the production of 'The Wife,' he gave every direction without once referring to the manuscript, even to the slightest turn each one made. I should like to play in some of the pieces in which I appeared with Miss Rehan. 'The School for Scandal' is one of my favorites, and I am especially fond of the role of Charles Surface. 'The Taming of the Shrew' is another. I always longed to play Petruchio to Miss Rehan's Katherine, but the opportunity never came. Another piece which I believe would go here, although it is inexpressibly sad, is 'Bonnie Prince Charlie,' which Julia Marlowe and Robert Taber did some years ago. I'm not up in modern repertoire, and have played 'costume plays' for so long that I was saying the other day that I am almost forgetting how to buy modern clothes. Now, if the good people, or rather the authorities here, would allow me to go about as King Charles, or some one of the others, I might be better satisfied. But I'm afraid they won't."

Joseph Jefferson addressed a woman's club in Chicago a few weeks ago and here are some of the questions asked of him, together with the answers:

"How will the present popularity of vaudeville affect the drama?"

"Not at all. I have gone to vaudeville a number of times and enjoyed it. In fact there was a time when I did a little of it myself. There are times when people want to be amused and entertained without thinking."

"When an actor appears before the curtain to make a speech should he drop the character he has been playing?"

"Certainly he should drop the character. I don't think he should come before the curtain at all, to tell the truth. He breaks up whatever illusion he has been able to create. But what can an actor do? Some people go to the theatre to hear what he will say when he is called out. Why do I not come out and tell them I do not believe in appearing? The actor has to speak to three different grades of intelligence in an audience represented by the three prices of admission. He cannot address himself alone to the intelligent who are near him."

"What is the greatest good to be expected from dramatic art?"

"That the drama shall leave the audience in better condition than it was found."

Edward Hanlon, one of the well-known Hanlon Brothers, authors of "Superba," "Fantasma," and other spectacles, is a very careful man, not alone in his actions, but in his conversation. He weighs well every utterance, and consequently usually knows what he is talking about.

In conversation with a few friends a short time since over an after-dinner cigar, the conversation turned on the quality of the weed, and Mr. Hanlon told of a wager he once won on the same subject. It was during the Hanlons' travels in Spain that they came in contact with some very notable people. Their performances at that time were considered marvelous exhibitions of daring and ingenious athletics, and being educated, accomplished gentlemen, their company was much sought after by the rich and titled men about town.

At an exclusive club Mr. Hanlon met one afternoon, among a number of choice spirits, the Governor General of Cuba, who was home on a visit, and during the discussion of things in general, Cuba's chief dignitary said: "Gentlemen, I am going to give you a treat," and drawing forth a cigar case, he handed each one present a cigar, saying at the same time, "These are the best that the Queen of the Antilles produces, grown and cured on the finest plantation on the island, and made especially for myself."

Each of the party lit his cigar and expressed his delight in unmeasured terms, but whether Mr. Hanlon was not enthusiastic enough or something in his manner attracted the attention of the host, it is difficult to say, but an abrupt query was put to the player as to how he liked the cigar. He replied that he enjoyed it, but being pressed still further, said: "Gentlemen, I do not desire to be thought unworthy of your hospitality; neither do I desire to equivocate or give utterance to that which I do not mean for the sake of idle flattery, but the fact is, I have smoked a better cigar this morning."

At this sally there was considerable uneasiness manifested among the members of the group, who no doubt felt that they were listening to an idle boast, and one of the party, who had introduced Mr. Hanlon, felt that the remark should be qualified, and so stated.

"Very good," said Mr. Hanlon, "if you will allow me. Make the wager what you like, and the judge the Governor himself, and give me a half hour to send to my hotel, and I will make good my assertion."

The wager was made a dinner for the party.

In due course a messenger was despatched, and returned with a box of cigars, from which Mr. Hanlon, carefully concealing the label, allowed each one to select a weed. Amid much ceremony each one took a light, and giving them a few minutes to enjoy the fragrance, he at length said to the Governor, "What is the verdict?"

The Governor replied, "I will be as candid as yourself. They are superior to mine, and I will stand the dinner. But where on earth did you get them?"

"That," Mr. Hanlon said, "I must ask the privelege of keeping a secret."

And no urging could compel him to divulge.

The sequel was told many years after. The Hanlons had, the day previous to the wager, been commanded to appear at the palace, and after their performance the Duke de Alban was so much pleased that he presented them with the box of cigars, "Imperials," made for, and smoked by, royalty only. Not even the Governor General had access to this particular brand, as they were made and shipped under secret seal.

One night some years ago, when Marie Jansen, then leading woman with Francis Wilson, was taken ill, a pretty little chorus girl who had displayed some talent was chosen to sing the prima donna role during Miss Jansen's indisposition. She scored a quick triumph, and aroused everybody's curiosity by her chic manner, sweet voice, and personality, but when the leading woman returned, the little chorus girl faded back into the "line," and was heard from no more until Miss Jansen withdrew from the company.

Mr. Wilson and his manager decided then that there was no one more fitting to replace her than the talented young woman who had been hiding her abilities in the ranks of the "merry merry." Last week the erstwhile chorus girl, Lulu Glaser, came to the Columbia Theatre as a star of brilliant lustre. Miss Glaser has a big success in "Dolly Varden," and deserves all that may come her way, for she has worked hard for it. In addition to being a bright, clever, and tuneful piece, "Dolly Varden" is a succession of pleasing pictures, and the star is the prettiest one of the lot. She might have stepped from a frame hanging in somebody's great-great-grandfather's picture gallery, or she might have been an animated piece of bric-a-brac, so dainty, so restful in old fashioned dress she look in the bewitching gowns of "Dolly Varden." Miss Glaser is as captivating as ever, plays with her customary vim and throws her enthusiasm out into the audience with most refreshing results. Even at this early date of her stellar career, Miss Glaser has had her misfortunes, and one of them she related to a Times interviewer.

"We opened in Toronto," she said, "and the piece was a real success. Everything went smoothly, the people liked us and I was happy. The third night of the engagement I fell on the stage and broke my ankle. Think of it! Only the third performance and the piece going like wildfire. How I finished the performance I don't know, but I got through somehow, and was informed by the doctor that it would be absolutely impossible for me to use the foot for at least two weeks. I was in despair and never wanted to cry so much and so hard in all my life. The foot was put in a plaster cast and there I was. We were booked to open in Montreal the following Monday, and went there Sunday, when Mr. Whitney, my manager, came and asked me what I was going to do.

"'I'm going to play,' I answered.

"'But you can't with that foot,' he said.

"'I mean to play, just the same,' I told him, and at 2 o'clock I took my foot out of the cast, wrapped it in a light bandage and a rubber one over that and played the part that night without a soul in the audience knowing that anything was the matter. I almost fainted at the end of the first act, though, and Mr. Whitney came back with tears almost streaming down his face, and was good enough to tell me that he had never seen such pluck in all his life.

"I think that repaid me for all the physical pain. But, goodness me, if I had listened to that doctor I might not be playing now.

"My part? I love it," and Miss Glaser bristled with enthusiasm. "I could eat it, I love it so. I can hardly wait for night to come because I want to be playing Dolly all the time. It isn't a bit like work to me. It's more of a lark for I just feel like a great big child. Yes, I was here last season in 'Sweet Anne Page,' and the local public seemed to like the piece very much, but it didn't go in other cities. I was very fond of that part, too, but Dolly Varden! Well, Dolly is just the dearest, sweetest thing in the world, and I wouldn't mind if we had fourteen performances a week."

Tortajada, who will be the principal attraction this week at the Bijou, has the very unique distinction of having been the prime cause of the downfall of an American theatrical firm, whose fame was of such proportions at one time that it promised to be all-enduring.

When Koster & Bial's music hall was in the height of its prosperity, and when the celebrated Carmencita was dancing nightly before packed houses, La Belle Tortajada was brought to New York by one of Koster & Bial's business rivals, and in one night, almost, achieved a vogue that Carmencita had taken months to secure.

From the very first night of La Belle Tortajada's metropolitan appearance the fortunes of Koster & Bial's music hall commenced to fade away, and it was only a few months ago that their immense playhouse was sold to a dry goods firm, who propose to convert it into a department store.

Tortajada conquered principally because she possessed a greater abundance of good looks, her voice was of a richer quality, and her dances were infinitely more bewitching than those of her rival from sunny Spain, at the other Gotham music hall.

Since La Belle Tortajada's New York successes she has appeared principally in the music halls of Paris and London, and in three weeks will return to the latter city to renew her triumphs, which were interrupted when she came to this country a month ago to present her dances in "The Ladies' Paradise" at the Metropolitan Opera House, in New York City, and had it not been that the piece was an out and out failure, even before La Belle Tortajada reached these shores, Washington theatregoers would not have the opportunity to see her really graceful dances this week.

Monsieur Jacques Inaudi, who is to appear at Chase's Theatre this week, is known to the medical profession as the man with two brains. He gave evidence in youth of the phenomenal powers which he afterward demonstrated as a man. As a child, he was an ignorant peasant, accustomed to blows and poverty, the wretchedness of the Old World poor, yet he would bewilder his playfellows when six years old by telling the number of marbles that he might win from them in a year if he went on winning at the rate he was doing just then. He would count the number of pebbles in the street, the houses as he passed, the sheep he tended, the trees he saw, and combine and recombine the numbers for the pure joy of exercising a miraculous mind, whose capacity the Astronomical Society of France and many other scientific bodies all over Europe have tested.

When Inaudi was eight years old he supported himself by wandering from place to place with a little dormouse he loved. He made from a dollar to two dollars a day by telling people how many seconds they had lived. All he needed was to know a person's age, and instantaneously the number of seconds was upon his lips. Inaudi declares that he can do little more now than when he was a child. He says that anything he does on the stage today he could do when he was young. Inaudi is a short, broad-shouldered young man with a slight fair mustache, pale blue eyes, and a face and figure absolutely ordinary, except for the massive squareness of his forehead.

His performances are all given with the assistance of his manager. Inaudi does not see the numbers. He hears them given by persons in the audience repeated by his manager and again by himself. He does not look at the board, not because there is an added difficulty in not seeing the problems, but because his is exclusively an auricular memory. He might stand and stare at the board with all its figures in vain. If he did not hear them he would be compelled to add, subtract, multiply and divide as painfully and slowly as the average man.

At one recent performance he subtracted 69,873,035,110,167,123 from 106,909,746,444,044,706 as quickly as the result could be written on the blackboard. These figures were given in groups of three by a dozen voices from the galleries, the main floor, and the boxes. He added 2,836, 2,750, 1,336, and 7,845, and had his sum ready long before his manager had finished writing the numbers. He squared 5,916, divided seven figures by five, added four columns of four figures, made another subtraction of a row as long as the first one given. And he did all four operations at the same time.

During the time that he was engaged in this work, he was answering questions from at least fifty people all over the house.

"On what day did March 4, 1878, fall?"

"June 30, 1862?"

"April 9, 1876?" etc.

As fast as the dates came, Inaudi responded with the day, giving the answers swiftly and unerringly, and hardly waiting for the question to be finished before he answered and was ready for another.

Montgomery and Stone, who were the chief attraction at the Bijou last week, threaten to become stars next season. For some years they have been recognized as the very best team of comedians and dancers on the vaudeville stage, and that their worth in this respect is quite generally shared was attested when Manager Charles Frohman selected them in preference to all other performers in their particular line to support Edna May in "The Girl From Up There," last season.

Two weeks hence Montgomery and Stone will sail for England, where they will figure prominently in the Christmas pantomime at Liverpool. Said Dave Montgomery to a Times interviewer the other evening in his dressing room at the Bijou:

"If we find the Liverpool pantomime is as good as the average affair of the kind we shall endeavor to secure the American rights and bring it to this country next season and place ourselves to the fore as stars.

"We have had many offers to head organizations, one of the latest being from Klaw & Erlanger, who wanted us to appear in their pantomime, 'The Sleeping Beau