

The Player Folk and What They Are Doing.



of recollections of DeWolf Hopper and Della Fox, will be the production for next week by Mr. Chase's company, and it will be carefully and completely put on. Seats for "Wang" will be on sale tomorrow.

Sarah Truax as a Star.

Tomorrow night will witness the first production on any stage of J. I. Clarke's new play, "Lady Godiva," written especially for Miss Truax, who will make her debut as a star at the Grand Opera House, Pittsburgh. Miss Truax has for the past two seasons filled the position of leading lady with the stock company in Pittsburgh, under the management of Harry Davis.

A British manager is already negotiating for the privilege of presenting Miss Truax in London in "Lady Godiva" next fall. The English rights have been protected by Manager Davis in a special copyright performance given at Mrs. Langtry's Imperial Theater, London, on April 23, when the cast was made up of members of Mrs. Langtry's and Sir Henry Irving's companies.

Mr. Clarke, the author of "Lady Godiva," has a number of plays to his credit, notably "For Bonnie Prince Charlie," for Julia Marlowe; "The First Violin," for Richard Mansfield; "Heart's Ease," for Henry Miller, and "Her Majesty," for Grace George.

The picturesque costumes of the period of the play, the massive architecture, the quaint weapons, the trophies of the chase, and the odd utensils will all be faithfully reproduced. There is an immense audience hall in the play, which will be one of the great sets. It is said that the defance buried in the teeth of King Canute by Edric the Duke is one of the situations that is calculated to take the breath of the audience.

Of course, Miss Truax is to be the good Lady Godiva, who is won for a bride by the lofty-minded Leofric of Chester.

One of the quaint characters of the piece will be the goose girl Ellen, and one of the greivome ones, Ingulf, the tongueless headman, with his immense ax. The play requires a big company.

Famous Paulines and Melnottes.

The history of the "Lady of Lyons" contains much of interest to patrons of the drama. The piece was first produced in London at Covent Garden, Haymarket, in 1838. Lord Bulwer-Lytton wrote it with a twofold object. In the first place he sympathized deeply with the enterprise of Mr. McCready, the actor-manager of Covent Garden, and believing that many of the higher interests of the drama were involved in the success or failure of an enterprise, equally hazardous and disinterested, Bulwer felt something of the brotherhood of art, and it was only for McCready to think it possible that he might serve him in order to induce him to make the attempt.

In the second place, in that attempt, Bulwer was mainly anxious to see whether after the comparative failure on the stage of another play of his, "The Duchess de la Valliere," certain critics were right in declaring that it was not in his power to attain the art of dramatic construction and theatrical effect.

The authorship of the play was neither avowed nor suspected until long after it had established itself in public favor. "The Lady of Lyons" has had many revivals of interest since its first production, and although nearly sixty-five years have elapsed since then, it still possesses much of interest to the theatergoer.

Pauline Hall in "Erminie."

Pauline Hall in "Erminie," with a supporting company comprising such well-known comic opera artists as Fred Frear, Della Stacey, Norma Kopp, Albee Hosmer, William Broderick, Stanley Felch, Joseph W. Smith, and Fred Knight, will inaugurate the summer season of opera at Chase's Theater tomorrow afternoon.

Of all the light operas "Erminie" is one of the most popular, as it contains those two inimitable vagabonds, "Robby" and "Caddy," with melodious lyrics and solos, the most famous being the "Lullaby," which has remained the most admired feature of Pauline Hall's repertoire during her career in vaudeville. In every way the fashion piece has the most admirable book and music and its locale and action afford practically unlimited opportunity for an elaborate and pretentious production. Mr. Chase is said to have secured costly duplicates of the original costumes and scenery and he promises a presentation at 25 and 50 cents that will compare very favorably with musical performances that cost \$1.50. The orchestra will be enlarged and it is expected to be one of the most enjoyable features of the season.

Fred Frear, an experienced comedian, will play the role of Caddy, in which Francis Wilson achieved the greatest triumph of his career. William Broderick will be Robby. Others in the company are Miss Mabel VanWise and Miss Jessie Bradbury. J. K. Adams will manage the stage and Milton Smith, formerly of the Grau opera company, will conduct the orchestra.

The chorus, it is claimed by the management, will number forty and the feminine members are described as attractive and capable.

There will only be three matinees a week, Monday, Wednesday and Saturday. The free service of ice cream and tea will be continued throughout the season.

"Wang," the tuncful opera, redolent

temperament, makes an ideal in this extraordinary hero of Bulwer's.

Manager Chase's Opera Company.

Manager Chase returned Thursday from a trip to New York, where he went to perfect the final arrangements for the appearance of the opera company at his theater.

In speaking of the organization, Mr. Chase says: "I have done all in my power to pick out the best artists and singers that can be obtained for the various roles of the several operas that will be given here and I think the verdict of Washington will be in my favor. I look with confidence to the largest business that I have ever done here. The names of the principals speak louder in their favor than I can and I assure you the chorus will be found much above the average."

Maude Adams and Babbie.

A theatrical manager was recently chatting with Miss Adams and reverted to her first success in a Barrie play, "The Little Minister." Mr. Frohman was sitting by, and the manager had just complimented him upon his discernment in having the Barrie novel dramatized for Miss Adams, when he raised his hand as if to check him, and then said, "Why, it was all due to Barrie."

When he told her the casting of Miss Adams for the role of Lady Babbie came about. He himself was the prime mover in trying to secure a dramatization of "The Little Minister," but he did not have Miss Maude Adams in mind. "I saw Mr. Barrie's agent in London," said Mr. Frohman, "and made an arrangement with him to have Mr. Barrie dramatize 'The Little Minister.' We signed a regular contract and I came back feeling sure that in the course of time I would secure a good play. But I had no one in particular in mind for either the leading or the other characters. There was time enough to make up the cast when I had received and read the play. About seven or eight months later I got word from London that it was Mr. Barrie's opinion, after making various experiments to dramatize his book, to quote his own phrase, 'It was impossible to find a play in it.' There the matter practically rested. It was simply one of those disappointments which sometimes come to a manager."

"Nothing further was done until some time afterward. Mr. Barrie came to this country on behalf of the International Copyright League. He and I had never met, nor had he ever seen Miss Adams. At the time he arrived here Miss Adams was playing in 'Rosemary' at the Empire Theater. Mr. Barrie, as a matter of courtesy, having had some dealings with me, through an agent, and feeling that he had perhaps disappointed me, came to call on me at the theater. I did not happen to be in at the moment, so he was shown to an orchestra chair and there saw the play.

"Meanwhile, I had returned to my office. I remember distinctly Mr. Barrie being shown in during the second intermission. He could hardly wait to be introduced before he exclaimed: "'Mr. Frohman, I have seen my Lady Babbie. If you will let me have Miss Adams for the role I will dramatize 'The Little Minister.'"

Importance of a Good Name.

It is generally supposed a happy name for a play has much to do with its success, yet it would appear there was sense and reason in Sir Henry Irving's dictum that "A good name never saved a bad play or a poor name killed a good one."

That a bad title and one that suggests a wrong idea of the material presented in, Sir Henry to the contrary, a serious handicap will be admitted by all managers of experience, yet that a misleading title cannot kill a good play is aptly shown by the history of "The Hunchback."

A worse title for Sheridan Knowles' immortal comedy could hardly be imagined; yet, despite the grossness suggested by the name, this play has outlived every drama written during the last seventy years. Sir Henry was probably thinking of this play when he propounded the axiom just mentioned. A better name would doubtless have been "A Woman's Way," as was suggested at the time of its initial production in 1822. As the author expected that Master Walter, the hunchback, would prove the star role, he naturally gave this character the benefit of the title. It was Julia, however, who, as they say theatrically, "walked away with the piece."

Popularity Tempters Criticism.

If it had not been for Charles Hawtry's popularity in London—increased thirtyfold by his acting in "A Message From Mars"—and the fact that his first appearance in "The President" was in the nature of a home-coming after his successful visit to America, the Prince of Wales' Theater probably would have been the scene of such a demonstration of the displeasure as was Wyndham's recently, when another new play by a new author was hit, "loosed," and jeered at its close so vigorously that the uproar could be heard in the street outside the theater.

The chief object of "The President," which is the work of Frank Stanton, was that a particularly well-disposed audience, which had greeted Hawtry upon his first appearance with an outburst of applause that must have lasted several minutes, finally left the theater in almost utter silence, without demanding that the curtain be raised again and without a single call for the author. They had good reason, too, for it was annoying to think how good this particularly bad play might have been made. By laying his scene in a small South

African republic the author provided himself with almost endless opportunities and then failed to make use of them. There was an unscrupulous president, there was a picturesque population on the verge of a revolution to overthrow him; there were dark-eyed beauties and native musicians in some-braven and mantillas; there was a ball in the grounds of the president by moonlight, with the harbor in the background. More than all else, there was an Englishman (Hawtry) available, with nothing on earth to do but get into trouble, and a pretty and strenuous English girl to egg him on to villainous deeds.

The author called his play a "farceful melodrama," but his large spoiled quivered his face. When Mr. Hawtry came back to America he will presumably leave "The President" behind him.

Queer Theatrical Advertisements.

The advertising pages of some of the dramatic publications are as interesting, if not more so, than the pages devoted to the news of the people of the stage. One paper last week carried an uncommonly large number of advertisements from members of the profession—people who take an unexplainable delight in being regarded as actors and actresses.

One of these advertisements was like this: WANTED—FOR BROWN'S IMPERIAL PALACE STOCK COMPANY. Good-looking leading man; must be tall and handsome; a good dresser; of good age. No Jews, Catholics, or members of sects wanted. Preference to people who can double in brass and take or play organ. Send photograph and program, small salary, but you get it every Sunday. No tickets, unless known. Billy Barrows writes. Must join on wire.

Next to his advertisement is that of a Chicago man, who offers to "lead managers only" the services not only of himself, but of his "celebrated performing monkeys and his world famous dog, Topsy, the highest diving dog in the world or elsewhere. Topsy dives fifteen feet higher than any other dog in the profession. Managers engaging this attraction also have exclusive services of four other monkeys that do not act." Nor does this manager forget to send requests to absent friends. He asks "Teddy Hawks and Al Bloomer to write," and winds up with the convincing statement that he and his monkeys are "good leaders, on or off."

"Uncle Tommers" Are Numerous.

"Wanted—U. T. C. People." To the initiated that means "Uncle Tom's Cabin" actors. There are continually at least forty companies on the road presenting that "sterling drama" all the year round, and it is said to have made the fortune of more theatrical managers than any dozen other theatrical attractions on record. At the present time most of the "Uncle Tom Cabin" companies are playing in small towns in tents. They travel across country in wagons and offer all sorts of engagements to versatile people who can play Uncle Tom in the first act, blow a cornet in the street parade before the show, and double as a bloodhound in the later scenes.

Some of these Uncle Tommers travel up and down the Ohio and Mississippi rivers in small steamboats, eating, sleeping, and performing on the boat. One of these boat shows is in great need of a plain cook, who can also play Marks the Lawyer once a day, and is not above selling photographs between the acts. Another line of artists for which there is a great demand is "fat ladies and other strong side show features," while for "ladies with snakes and alligators" there are also plenty of opportunities. Ladies who lack only the snakes to make a hit need not worry about that detail.

Here, for instance, is one of a number of advertisements which offer to supply that want: SNAKES. Two Tons of Snakes Just Arrived From Our Farm. Fine Bull and Bessie Doss. Also a Few Good Barkers. Perfectly Safe. Chain by Home, All Sires, Fine Snakes. Write Quick. T. BARNUM, Boston, Mass.

In this way, it would appear, a new industry is being built up, which may be expected eventually to furnish employment to almost all the abandoned farms of New England.

Freaks for Side Shows.

And for other people who wish to go into the side show business there are any number of tempting chances. Here, for example, is a "Universal Provider of Complete Shows" who will furnish a sea serpent complete and ready for exhibition for the trifling sum of \$50, proprietors of summer resorts please write, or a Devil Child for \$35 to those who have no more than that to invest in a

strictly genuine, moral attraction and wonder of nature." He has also among his "latest novelties" a "Sea Bull," which he will sacrifice at \$45, much less than would be charged for an ordinary, everyday animal of the same general species at the stock yards.

Medical Fakirs in Small Towns.

That the number of medical fakirs who sing songs and crack jokes in the intervals between curing all the diseases to which flesh is heir is large, needs no further proof than a glance at these advertising columns.

One man wants a "regular M. D., who can register in Pa., and work from auto-mobility; doctor who can double in brass and do ventriloquism preferred. Salary, \$25 a week, paid every Sunday in money."

Another "doctor," whose headquarters are in a small town in Iowa, has no use for people who "are lazy or trouble makers," but has a new water-proof tent and wants a juvenile leading man and stage director, who can also double in orchestra and act as boss canvas man. If the juvenile man can also do "red-hot specialties" all through the summer months, so much the better for him. In order to save postage and trouble most of the medical advertisers say that a "two weeks' absence means a polite negative."

An artist who can do a "refined specialty," as well as do a turn as a medical lecturer "from wagon," and who has "good teeth" and no "physical deformities," has a place waiting for him with a band of dentists who intend to fill and pull teeth and make incidental amusement throughout the rural districts of Indiana during the coming summer.

A benefactor of the human race who travels out of West Virginia and who sells soap which will take out everything but a stain on the character wants a good "dumb man," meaning thereby an "artist" who depends upon what he does rather than upon what he says to make a hit.

An Indiana scientist who makes a marvelous tonic out of "roots, herbs, gums, and barks," wants a "lady and gent" who are "good, loud singers," with the emphasis on the loud.

There is an endless demand for sleight-of-hand men who have no objections to "rating on the lot" and who are willing as well to play "genie" in the tent during the preliminary performance.

Moving Pictures of Pelee.

If anyone imagines that theatrical people are not quick to "take advantage of an opportunity," he may be undeceived in a moment by casting a fateful eye over the announcements of the men who have moving pictures for sale and rent. As appears by these announcements in a single paper, no less than four moving picture firms knew that Mont Pelee was about to erupt at least a day or two in advance of the explosion and had their agents and cameras on the spot in time to take "vivid and realistic pictures of the entire disaster, showing the cloud of smoke and fire which swept down upon the doomed city," to say nothing of equally strong photographs of the "attempts of the inhabitants to escape from the awful fate which awaited them."

In each of these four cases the operator who took the pictures was the only photographer on the spot, and he never stopped turning the crank of his machine, even after the molten lava had got up as high as his waist.

A Chicago playwright advertises that he has written and invented a melodrama in five acts, called "In Death's Shadow," introducing the most absolutely startling and realistic scene in existence.

The Eruption of Mont Pelee and the Destruction of St. Pierre. Fully protected. Western and Southern rights for sale.

Another playwright announces that he has just ready for production a domestic play, entitled "Lured from Home," "Will make you rich. Write quick. Regards to Joe Gillstein and other friends."

"Artists" Who Are at Liberty. Other attractions "at liberty" are "the Little Girl with the Great Big Voice," "The Greatest of All Whistlers," who whistles only sacred songs for Sunday concerts, a man who will furnish on demand "Single, Double, Triple, or Monkey Balloons," and who intends to go down to fame as the "Sole and Original Inventor of the Human Bomb, patented and copyrighted," and a lawyer who makes a specialty of theatrical divorces, \$50 covering all expenses.

Miss Taylor Wants Stock Work.

One of those unusual incidents which every once in a while occurs in the world of theatricals happened Monday night, when two of Creston Clarke's leading women played opposite each other, though not at the same theater. At the National, Adelaide Prince, who is Mrs. Clarke away from the stage, appeared in support of Viola Allen in her

AMUSEMENTS.

NEW NATIONAL THEATER. Tomorrow Night at 8:15. One Time Only. Frank McKee's Production of Sir Edward Bulwer-Lytton's Famous Play.

THE LADY OF LYONS.

MARY MANNERING as Pauline. KYRLE BELLEW as Claude Melnotte. (By arrangement with Lickler & Co.) Assisted by Edwin Arden, Macklyn Arbuckle, W. H. Thompson, Edward Ames, Mrs. W. G. Jones, Kate Paton Selten, Brandon Tynan, Russell Crawford, and thirty others. Staged by William Seymour. PRICES, 50c, 75c, \$1.00, \$1.50, and \$2.00.

production of "The Hunchback," and at the Columbia Julia Marie Taylor made her debut as a member of the Harry Corson Clarke company. Miss Taylor is a graduate of the American Academy of Dramatic Arts, the Sargeant school in New York, and played her first regular season last year with Creston Clarke in a classical repertoire.

During a performance last week Miss Taylor chatted with a Times interviewer absent her short career.

"I spent last summer with the Proctor stock company as a sort of preliminary effort to my first season on the road. I played leading roles with Creston Clarke, and had an altogether pleasant and instructive season. My preference, were I to choose a certain line of work, would be for high comedy. I like a good comedy role, with just a touch of pathos in it. I do not believe that I am suited to heavy, emotional work, physically or otherwise, and as long as I am young and capable of playing high comedy—I take it for granted that I am capable to a degree—I shall hope to continue in that line.

Brief Theatrical Mention.

Next season Edwin Arden will play the leading role in Ramsey Morris' new play, "Ninety and Nine."

A London manager recently took extravagant measures to "get even" with Mrs. Kendal, with whom he had been involved in a dispute over dressing rooms. At the conclusion of the performance, the audience demanded a speech from Mrs. Kendal, and when

AMUSEMENTS.

CHASE'S COMIC OPERA. Monday, Tuesday, Wednesday, Saturday. SEASON. Commences Monday Afternoon. With the Beautiful PAULINE HALL. The Queen of Comic Opera. In Her Original Famous Role. 'ERMINIE' The Queen of Light Operas. Surrounded by Superb Singers. MISS DELLA STACEY, MISS ALICE HOSMER, MISS NORMA KOPP, MISS JESSIE BRADBURY, MISS MAHEL VAN WISE, MR. FRED KNIGHT, MR. FRED FREAR, MR. WILLIAM BRODERICK, MR. STANLEY FELCH, MR. ROBERT BRODERICK, MR. JOSEPH W. SMITH, MR. J. K. ADAMS.

50 IN THE COMPANY. CHORUS OF 40.

Exact and Costly Duplicate of Original Production. Ice Cream and Ices Freely Served. Season Seats May Be Secured Now. NEXT WEEK 'WANG' A Specially Fine Production.

AMUSEMENTS.

MISS DELLA STACEY, MISS ALICE HOSMER, MISS NORMA KOPP, MISS JESSIE BRADBURY, MISS MAHEL VAN WISE, MR. FRED KNIGHT, MR. FRED FREAR, MR. WILLIAM BRODERICK, MR. STANLEY FELCH, MR. ROBERT BRODERICK, MR. JOSEPH W. SMITH, MR. J. K. ADAMS.

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the actress appeared on the stage preparatory to responding, the manager had all the lights in the house turned out, and gave orders to the orchestra to drown Mrs. Kendal's voice. The musicians were liberally pelted with anything available by the indignant audience.

Mr. and Mrs. Charles Walcott have been engaged to support Blanche Bates next year. Mr. and Mrs. Walcott were for a long time identified with the productions of Daniel Frohman's Lyceum company.

Roland H. Molleaux, who was convicted of murder, and is now imprisoned in the penitentiary at Sing Sing, has written two short plays and two melodramas during his incarceration. It is stated that the playlets will be presented in vaudeville.

Andrew Mack will use "Tom Moore" during part of next season and will later be seen in a new play from the pen of Theodore Burt Sayre.

John Mason will be the star of the Bellows stock company at Elletts' Gardens, Denver, for four weeks, opening tomorrow night. During Mr. Mason's engagement there the company will present "Our Boys," "The Cotton King," "Rose-dale," and another play yet unannounced.

EXCURSIONS.

CHESAPEAKE BEACH. Now Open for the Season. ONLY SALT WATER RESORT NEAR WASHINGTON. LOCATED ON CHESAPEAKE BAY. Just Like the Ocean. Only one hour's ride to where it is COOL AND COMFORTABLE. Finest Bathing, Fishing, Crabbing, Swilling. BOARDWALK ONE MILE LONG. LINED WITH AMUSEMENTS. VAUDEVILLE THEATER—SPLENDID ATTRACTIONS. BALLOON ASCENSION AND PARACHUTE. JUMP DAILY AT 4 P. M. HALEY'S FULL CONCERT ORCHESTRA EVERY AFTERNOON AND EVENING. ONLY 50 CENTS ROUND TRIP. Parlor Car Tickets, 25 Cents extra each way. See train schedule under Railway Time Tables. m37-1

FIRST ANNUAL EXCURSION.

Butcher's Benevolent Association, To River View. Sunday, June 1, 1902. GO WITH US FOR A GOOD TIME. Bowling, Music, and all the other attractions. Take steamer Sam J. Pentz, 11 a. m., 2:45 and 6:15 p. m. TICKETS.....25 CENTS. m37-2

MARSHALL HALL.

St. Charles Marquette leaves at 10 a. m., 2:30 and 6:30 p. m. Indian Head trips every Tuesday, Friday, and Saturday at 6:30 a. m. Concert and Dance Music. PAKE, ROUND TRIP.....25 CENTS. m37-3

The Coolest Place in Town. Big Vaudeville Show. LAWRENCE SUMMER GARDEN. E St Near 14th Brass and String Music. Admission Free.

SUMMER RESORTS. SUMMER RESORTS. Virginia Springs Mountain Resorts. AND SUMMER HOMES IN HIGH ALTITUDES ON THE CHESAPEAKE AND OHIO RAILWAY. Great variety of Mineral Waters, Grand Mountain surroundings. Exhilarating summer climate. Days mildly warm, nights cool and refreshing. 1,500 to 2,000 feet elevation. No mosquitoes or black flies.

IN THIS FAVORED REGION ARE SITUATED THE Virginia Hot Springs, Greenbrier White Sulphur Springs, Warm Springs, HEALING SPRINGS, ROCKBRIDGE ALUM SPRINGS, SWEET SPRINGS, SWEET CHALYBEATE SPRINGS, NATURAL BRIDGE, RED SULPHUR SPRINGS, SALT SULPHUR SPRINGS, THE ALLEGHENY HOTEL AT COHEN, VA.; THE INTERMOUNT HOTEL AT COVINGTON, VA., AND OTHER WELL-KNOWN HEALTH & PLEASURE RESORTS. Ventilated electric lighted dining, parlor and sleeping car trains for above resorts leave Washington 2 p. m. and 11:30 p. m. daily, reaching resorts in from 3 to 5 hours. Excursion Tickets, Resort Pamphlets, and Summer Home Folders can be obtained at ticket offices of the Chesapeake and Ohio Railway, 609 Fourteenth Street and 312 Pennsylvania Avenue. H. W. FULLER, GENERAL PASSENGER AGENT, WASHINGTON, D. C.