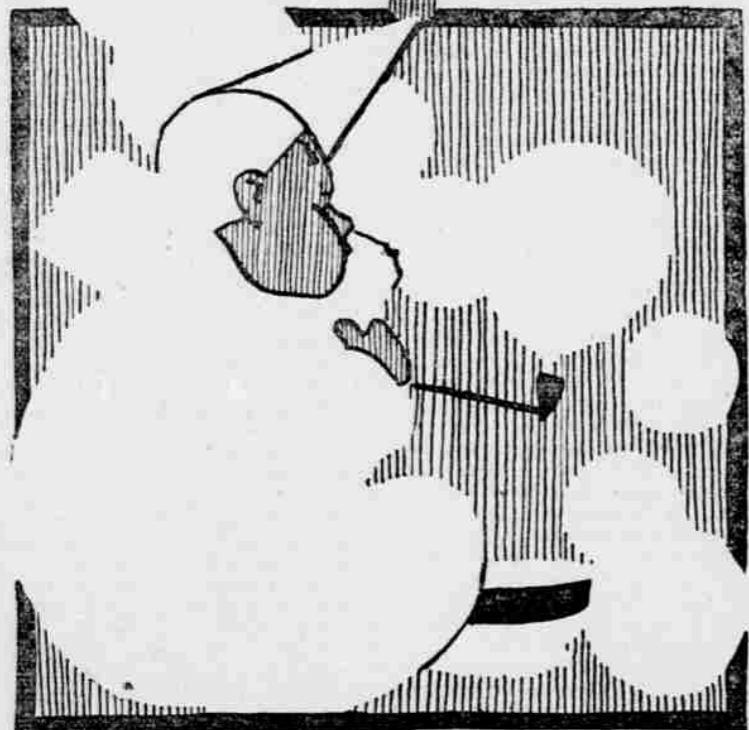


THE THEATRES



MANAGER Chase will share the local amusement field, beginning tomorrow, with the Columbia Theater, where Edwin Arden, assisted by what promises to be a first-class stock company, will inaugurate a summer season, presenting high-class comedies and the like.

Mr. Arden is by no means a stranger to local audiences, and immediately it was definitely announced that he was to head the Columbia Company, Manager Luckett commenced to receive orders for seats for the opening week, and there is now every indication that the rather brief season—Mr. Arden does not contemplate playing here more than four or five weeks this time—will be uncommonly successful. The opening bill, "Lord Chumley," will be followed by "Captain Swift," in which Mr. Arden appeared with much success when he was a member of the Lafayette Square stock company a year ago. The succeeding bills will include "The Butterflies," in which John Drew starred several seasons ago, and "The Lady of Lyons," with Mr. Arden in the role of Claude Melnotte. The massive production used by the Mary Manning-Kyle Bellow combination this spring will be brought to Washington for the use of the Arden Company, and the presentation will, in many respects, be a notable one.

The audiences that witnessed the revival of "El Capitán" at Chase's during the week of generous proportions, and very well pleased with a performance that had much to commend it. True, Halien Mostyn was not so funny as Hopper, whom he imitated with but slight success at times, but there is but one Hopper, and as the role was written particularly for him, it is not surprising that Mr. Mostyn did not do as well as he did with the lines.

Miss Kopp, Miss Hutchins, and Mr. Harry P. Stone, a new member of the Chase company, distinguished themselves, and Alice Hosmer played her original part with much spirit and humor.

Edwin Arden in "Lord Chumley."

Edwin Arden will inaugurate a summer season of stock productions at the Columbia Theater tomorrow night, when he will present "Lord Chumley," which was formerly used with much success by E. H. Sothern, when that actor was first acquiring his reputation in light comedy.

Mr. Arden has engaged an excellent company to assist him in the different presentations that will be given during the Columbia's season. The star of the organization is well and very favorably known to the theatergoers of the Capital, his work as the leading man of the Lafayette Square stock company last year placing him in the foremost ranks of local favorites.

Miss Laura Nelson Hall, who will enact the chief feminine roles, was formerly the leading lady with the Alcazar stock company of San Francisco, and in addition to being a very handsome woman is an actress of uncommon abilities. Jane Holly, who, during the past year, was an important member of Elsie De Wolfe's company, in "The Way of the World," will also be a member of the Arden company, and besides, the organization will include: Elsie Edmond, Lorraine Santley, Wallace Worsley, Thomas Coleman, Fenwick Leach, Emil Hoch, and Myron Leffingwell.

The piece will be produced under the direction of Mr. W. H. Post, one of the best stage directors in the country.

The scale of prices during Mr. Arden's engagement will range from 25c to 75c. Matinees will be given Thursday and Saturday of each week. Next week the offering will be "Captain Swift."

"The Wizard of the Nile."

"The Wizard of the Nile," the picturesque comic opera written for Frank Daniels by Harry B. Smith and Victor Herbert, will be presented by the company at Chase's Theater this week. Its popularity here is unbounded, not alone because of Daniels' laughable characterization, but because it is genuinely delightful both as to book and music, the latter being in Herbert's most masterly style.

Fred Frear will attempt to follow in Daniels' footsteps as Kibosh, the Persian necromancer, and as Frear has a marked and distinct style of his own it may be expected that he will give a performance in no wise an imitation of Daniels. Norma Kopp will be seen as Abydos, which was her creation in the original Daniels production. Walter

Lawrence will play the part of Ptolemy, the king, and Josephine Bartlett will be Simoona, the second wife. The prima donna, Miss Edith Hutchins, will have the part of Cleopatra, the princess, who knows naught of love. Grafton Baker will sing Plamigan, her music teacher. William Schuster has been cast for Cheops, the unfortunate weather bureau, and Albert Wilder will do the policeman Melbis.

The scenery and costumes, it is promised, will be exceptionally handsome and the chorus as Nautch girls and gaily slaves will have a better opportunity than usual for the display of their attractions.

Matinees will be on Monday, Wednesday, and Saturday, and the ping-pong tables, ice cream, and ices will be at the free disposal of the Chase patrons at all performances.

"The Bohemian Girl," at Chase's. Balfe's beautiful opera "The Bohemian Girl" has been selected for presentation by the comic opera company at Chase's Theater next week.

It has been several years since the opera was sung here, and no doubt the opportunity will be embraced by the many who account "The Bohemian Girl" as among the immortal operas.

A special cast will be secured and in every way the presentation promises to be a noteworthy one.

Ping-Pong at Chase's.

Manager Chase will tomorrow install ping-pong tables in his theater for the gratuitous use of his patrons. He has room for a number of the tables in the theater parlors and it is confident that he is adding another gift feature which will be quite as popular as the free ice cream and ices which are served at all performances.

It does not appear whether he institutes the fascinating game in response to public requests, but it is evident that he feels ping-pong has taken enough of a hold on public curiosity to warrant him in providing conveniences for playing the game.

Attendants will be in charge of the tables, and the games will be so regulated that the majority will be enabled to play at some time or other during the progress of the performance. From the time the doors of the theater open until they close the use of the tables will be permitted without cost.

What more Mr. Chase will do to popularize his theater is hard to tell, because, in fact, he seems to have done enough already.

Alice Hosmer a Washingtonian.

The opera of "El Capitán," which was presented by the Chase company last week, served to revive another success with which Alice Hosmer was associated during her connection with the DeWolf Hopper organization.

Miss Hosmer presented a veritable picture of the domineering, tyrannical princess, and played the role with all the mock staidness that placed it among the successes of the comic opera stage. To those who are only permitted an across-the-footlight acquaintance with the actress the best part of her disposition is lost. Away from the footlights she is the personification of jollity. To say that she is good natured only half expresses it. During all the hot weather, when everybody else was fretting because it was so hot, Miss Hosmer, apparently, was as cool as the proverbial cucumber.

"Mind the hot weather? Indeed, I do not," she said to an interviewer. "I was born in it and it's pretty late in the day to begin worrying about it now. Yes, I belong to the army of Washington players and was born out on Fourteenth Street. At the time, our place was a plantation. You may think that was a very long time ago and that I ought to be placed on the retired list. Well, it isn't such an age either, and I'm good for another season yet, I hope. "I was one of the choir singers here and sang regularly at St. Dominic's Church for a while. Then I made up my mind to go on the stage, and made my debut in grand opera."

"After I had been singing in grand opera for a time I concluded that I would go into comic opera, and here I've been ever since."

"Last night I sang the role of the Princess Margherita in 'El Capitán' for the 1,044th time. I certainly should know it by this time. Really, when we were playing the opera with Hopper we became so mechanical that we were

afraid to step and think of our lines. If we did, it was all up."

An Anti-Syndicate Movement.

Mr. Harrison Grey Fiske, manager of Mrs. Fiske's theatrical tours, and of the Manhattan Theater, New York, last week made the following announcement: "An agreement to establish what will be known as the Independent Booking Agency was entered into yesterday by Maurice Campbell, James K. Hackett, and Harrison Grey Fiske. This means that these managers, two of whom have pursued an independent policy in the past, have united to form an agency through which their own and outside attractions may secure bookings independent of the theatrical syndicate. The organizers deny the report that it is their intention to form a rival syndicate or to compete with the theatrical syndicate, or to pursue in any way an aggressive policy against existing booking combinations. They say they have no desire to trespass on the privileges of others or to make any oppressive combination. Their purpose is simply to adopt the most convenient method of conducting their business, and of exercising their right to conduct that business independently. Furthermore, they state that the agency is distinctly not formed for pecuniary gain. There will be no fee charged for the bookings they may receive. The agency yesterday opened a temporary office in the Manhattan Theater Building, and its facilities will be at the disposal of any reputable attractions."

The independent agency will begin operations with eight attractions on its books, and these are the companies controlled by the organizers. Mr. Hackett, in addition to his own tour in "The Crisis," has just signed contracts to star Isabel Irving in another company and the same play. He also will have a special company in "Don Caesar's Return," his last season's play. Mr. Campbell manages Henrietta Crossman, and has also another company on tour. Mr. Fiske, in addition to directing the tour of Mrs. Fiske, will produce "Captain Molly," and also another new play.

"Besides these eight attractions it is understood that the agency will book routes for a number of other companies. Notwithstanding Mr. Fiske's statement that the three-star combination is not a movement to rival the theatrical syndicate, there is good reason to believe that when three such avowedly anti-syndicate gentlemen as Messrs. Fiske, Campbell, and Hackett get together, there is pretty certain to be a trio of stiletts concealed about their persons."

Messrs. Fiske and Campbell—Mr. Campbell is the husband and manager of Henrietta Crossman—have never been permitted to join the syndicate back yard, and have been, in consequence, saying unkind things about the Hayman-Gillette in London, always has claimed and received considerable attention on account of her immaturity.

The great majority of the feminine stars of today—Mrs. Fiske, Mrs. Leslie Carter, Mrs. James Brown Potter, Jessie Milward, Mrs. Patrick Campbell, Julia Marlowe, Annie Russell, and Jane Hading, are about, and in some cases, over forty. Maude Adams and Maxine Elliott and others who properly are designated as "young women" are more than three-fourths of that age.

During the whole existence of this theatrical feud Mr. Fiske and Mr. Campbell have taken themselves entirely too seriously. They have imagined their alleged wrongs at the hands of the syndicate were matters of public interest, and they have paraded their grievances in the press whenever the opportunity presented itself.

And meanwhile the dreadful syndicate has proceeded calmly on its way, building handsome theaters in cities where modern playhouses have been necessary; they have sent out new and popular actors and actresses as stars, and provided elaborate equipments of scenery and the like; they have given employment to hundreds of actors at better salaries than the thespians ever before dreamed of earning; they have brought the theater into a position of business respectability, just as they would a bank or any other business proposition, for, very properly, the matter of theatrical entertainment is as much of a commercial question as the publication of books or the painting of canvases.

In brief, this very bad theatrical syndicate has done more for the stage of this country than all of the idealists who talk about art with a capital A have done or ever will do.

Washingtonians will recall that two seasons ago two or three performances were given by the independent theater people. These entertainments appealed to so few persons that they were speedily abandoned, and nobody who has the welfare of Art at heart has yet manifested a willingness to give another series of similar performances and trust to luck to get out of the affair without losing a small-sized fortune.

If Mr. Fiske, Mr. Campbell, and Mr. Hackett will proceed quietly on their several professional ways and give as good performances as are provided by the syndicate, the public will have much to be thankful for; but if they keep on telling the people that they are not seeking trouble with the monopoly of Art, the public will soon have cause for much regret.

All the American people care about the theater is to be provided with shows to their liking; this the syndicate has been doing for the past five years or so, and they have not as yet mentioned any change in policy for the coming season.

Mr. Frohman is to try such another combination at the Madison Square in the fall, with James Lee Finney and Jessie Busley in "The New Clown," a farce now running in London.

A second venture by Mr. Frohman

will put Clara Bloodgood forward with- out actually making a star of her. As her distinction has been gained in the portrayal of the typical woman wit and cynic of New York society, she is to have the same role in her new venture.

Clyde Fitch has been called in to write the repetition, and he has just finished a comedy named "The Grass Widow."

Eleanor Hobson is another coming star. Liebler & Co. have not settled on a play for her. It may be a dramatization of "Audrey," Mary Johnston's novel, or a stage version of Mrs. Humphrey Ward's "Eleanor." Mrs. Ward made this play herself, and if Liebler & Co. do not produce it the reason will be that she won't make the changes they require.

David Belasco is preparing his fourth star for 1903, in George Arliss, the comedian who came here with Mrs. Patrick Campbell, and equaled John Hare in "The Notorious Mrs. Elphinstone," and Henry V. Esmond, in "The Second Mrs. Tanqueray." Mr. Belasco has not told his plan for Mr. Arliss further than that in the meantime he will play with Blanche Bates.

Clyde Fitch's Early Career. Some interesting data concerning Clyde Fitch's beginning as a playwright is furnished by E. D. Price, the manager of "Lovers Lane," and who was manager for Richard Mansfield when "Beau Brummel" was first staged.

Mansfield, according to Mr. Price, commenced Fitch to write the play on the subject of George III's dandy cronies, and the fact that the play was written to order—and under orders—gave rise, doubtless, to Mansfield's contention that he, and not Fitch, really wrote the comedy.

According to Mr. Price, Mr. Fitch began the work in Philadelphia, and received \$25 a week during the time he was writing and revising the manuscript. Altogether, it is said, he received only \$1,000 for the piece, which is today as popular as any of the older plays in the Mansfield repertoire. Certainly it was in "Beau Brummel" that Mansfield really acted himself into the favor he now enjoys. Fitch was twenty-two years old at the time, and just out of Amherst College.

son of the late Archbishop of Canterbury, and is the author of "Dodo," which created quite a sensation on its appearance in 1893.

Others of his works that have taken the public fancy are "Scarlet and Hyacinth," "The Babe, B. A.," "Mammon & Co.," and "The Princess Sophia." The name of Mr. Benson's play—his first venture as a dramatist—is called "Aunt Jennie."

In this, Mrs. Campbell will be supported by John Blair, an American actor, as leading man. In her company also will be Miss Louise Milner and Scott Craven, who were married on their arrival in England.

American Plays for England.

Arthur Bertram, who has occupied the position of business manager for Mrs. Patrick Campbell for nearly four years, and concluded his engagement with her when she returned to England, has secured the English rights to two American dramas, and intends to "personally conduct" them on tour in the autumn.

He has also acquired a drama in four acts by Gordon Holmes, a young English author, entitled "The Scarlet Sign," who is at work on another play for Mr. Bertram, to be called "When Woman Strays."

Another Play on Western Life.

Frederick Paulding has written a play of Texas life in the fifties which he calls "Trooper Billy," and which he expects to put on in New York next season.

Mr. Paulding announces that he will give much of his time hereafter to play-writing.

In a recent interview he said: "With the exception of 'Arizona' and 'The Girl I Left Behind Me,' I feel that there are no plays on the American stage which give a fair and adequate representation of army life. It is a life which I know intimately."

"My father was a West Point officer, and I was myself educated at the Academy. I know the ins and outs of life at an army post thoroughly, and because I think plays of this sort are popular, and because the best and truest phases of army life haven't been often brought out, I am going to take that for my field in playwriting—that and the stage. There are a number of phases of stage life that haven't been taken up by dramatists. I have practically completed arrangements with a well-known actress to write for her a new play."

Mr. Paulding's full name is Frederick Paulding Dodge. His father was General Dodge, for whom Fort Dodge was named.

The Age of Actresses.

Excepting Miss Grace George and Ethel Barrymore, there probably is not an important actress before the public now who is under thirty, although Maude Fealey, who was with William Gillette in London, always has claimed and received considerable attention on account of her immaturity.

The great majority of the feminine stars of today—Mrs. Fiske, Mrs. Leslie Carter, Mrs. James Brown Potter, Jessie Milward, Mrs. Patrick Campbell, Julia Marlowe, Annie Russell, and Jane Hading, are about, and in some cases, over forty. Maude Adams and Maxine Elliott and others who properly are designated as "young women" are more than three-fourths of that age.

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Mr. Price adds that Fitch's royalties from "Lovers Lane" have already amounted to nearly \$15,000, although the play has been in view little more than a year. This may seem like a great deal of money to the layman who knows nothing about the business of present-day theatricals; but the figures furnished by Mr. Price can easily be understood. The average receipts of a play of the kind that is successful amount to about \$5,000 a week. A playwright of Mr. Fitch's present vogue receives in royalty not less than 5 per cent of the gross receipts.

An Enigmatic Answer. John Fox, the Kentucky novelist, who is said to be working on a play for Julia Marlowe, was quizzed by a friend at the University Club, New York, a few evenings ago, on the fact that the greatest interpreter of classic heroines that the American stage knows today should be appearing in plays by contemporaneous writers. Mr. Fox's friend represents a large number of Miss Marlowe's well-meaning admirers, who would rather have her play Shakespeare for the price of the costumes than see her making a hundred thousand dollars annually out of Indiana "knights."

Mr. Fox was a bit nettled by the imputation that he and Charles Major could not write as good plays as the late Mr. Shakespeare.

He asked his friend if he had ever heard about the child who said: "Mamma, when I die can I take my best doll to heaven with me?"

"No," answered the mother. "I'm afraid you can't."

"Well, can I take my second best, then?"

"No; not even your second best."

The child deliberated in silence for several minutes and issued this ultimatum:

"Well, then, I think I'll take my nigger doll and go to hell."

Mr. Fox thought the application of his story might not be entirely obvious, but was sure it indicated fairly enough the feelings of certain American players regarding the presentation of Shakespeare just at this time.

Date for Sothern's "Hamlet."

"E. H. Sothern has finally decided upon the date of his big revival of 'Hamlet' in New York. It will be presented on a magnificent scale December 29 next. It is intended that the production will surpass in every detail Mr. Sothern's former staging of the piece at the Garden Theater. There will be a number of changes in the cast, and an entirely new scenic equipment, with many new features."

This announcement is the more interesting from the fact that William Gillette still persists in his determination to make a production of "Hamlet" next season.

For a long time Mr. Gillette's admirers considered this announcement purely as a joke, but it now appears that the actor is in deadly earnest. The Gillette production will be on an elaborate scale and a great deal of the scenery has already been completed. It has not yet been settled who will be Mr. Gillette's Ophelia.

Brief Theatrical Mention.

Aubrey Boucicault is negotiating for an English play, and if satisfactory arrangements can be made he will star in it next season.

Sadie Martinot will spend the summer in Germany. Next season the actress will present a new comedy by B. C. Stephenson.

Flora Zabelle has replaced Gertrude Quinan in the role of Annette in "King Dodo," which is on for a summer

run at Daly's. Miss Zabelle appeared here recently in "The Messenger Boy," and scored a success with her "Mistle" song.

Ada Lewis will be a member of the Belasco forces next season. Miss Lewis' portrayal of "the tough girl" some years ago formed the model of the number of similar characters which have since followed.

Americans will have the opportunity of seeing Edna May again next season despite the fact that the public on this side of the water refused to salaam when the erstwhile Violet Gray toured her native land. "The Three Little Maids" company, headed by Miss May, will sail for New York some time in December for a season here.

Lavinia Shannon will have the chief part in Theodore Kremer's play, "Beyond Pardon," when it is given its initial production next season. Miss Shannon will have a laughing scene which is said to be even better than a similar one which she did in "Miss Francis of Yale."

During their next season, which opens at the Knickerbocker Theater, Nat Goodwin and Maxine Elliott will produce Madeline Lucette Ryley's play, "The Altar of Friendship." This play was given its initial presentation last fall by John Mason when he made a short stellar tour. That the season closed so abruptly was in no way attributable to the merits or the demerits of the piece, but to the star's inability to secure suitable time. Goodwin has purchased the rights to the play and is now having some minor changes made.

David Belasco is evidently preparing for a very busy season next year. With Mrs. Leslie Carter, David Warfield and Blanche Bates under his control, it would seem that he might have his managerial hands full, but some time since it was announced that Lillian Russell would join the Belasco coterie, and now comes the news that George Arliss, the English comedian, and Hamilton Reville will be sent out as stars under his guidance. Reville will be remembered as being the chief support of Olga Nethersole during her first season in "Sapho."

Madeline Lucette Ryley has been very much in evidence on the London stage recently. Her play, "Mice and Men," has proved a distinct success there, with Forbes Robertson and his American wife, Gertrude Elliott, in the leading roles. "The Grass Widow," another play from her pen, has met with dire failure, having the credit of a run lasting but five nights. "Mice and Men" will be seen in this country next fall, with Annie Russell in the chief part.

Frank Daniels opened a short season at Manhattan Beach last night in "Miss Simplicity."

Henry Woodruff will join the rank of stars next season in a play specially written for him by Augustus Thomas and Eugene Presbrey. The piece has been called "Rex," and it is said the leading role is one somewhat similar to that of the Imp, played by Woodruff in "When We Were Twenty-one."

The actor, it will be remembered, scored almost as great a success in the latter part as Nat Goodwin, the star of the play. Woodruff first came under the public's notice through his contemplated marriage to Anna Gould, now the Countess de Castellane, and for a long time he was compelled to be known only through that circumstance. He joined the Goodwin company, and his exceptionally clever work commanded the admiration of the public. Since that time he has been known as a talented actor worthy of a public's regard, and to be freed from sensational notice.

The most important production in London now is that of "The Merry Wives of Windsor" at the Windsor

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Theater by Beerbohm Tree and a cast of extraordinary merit. Tree plays Falstaff, Mrs. Tree appears as Anna Page, Mrs. Kendall is the Mistress Ford, and Ellen Terry is cast for the role of Mistress Page. The season opened June 7, and it is said that the attendance has been large, the audiences enthusiastic, and the production a notable one.

Lillian Lawrence will return to Boston as leading woman of the Castle Square stock company. Rumor had it that Miss Lawrence had signed a five years contract with Walter Clarke Belows, but the announcement of her reengagement at the Castle Square seems to be definite. Unfortunately for the actress, she does not seem to have created the future outside of Boston which is accorded to her work there, and naturally she is disposed to go where the populace is clamoring for her.

AMUSEMENTS.

COLUMBIA Washington's Leading Theater. WEEK COMMENCING MONDAY EVENING, JUNE 23. Matinees Thursday and Saturday.

Opening of the Summer Season.

EDWIN ARDEN AND COMPANY, Presenting David Belasco's Character Comedy.

LORD CHUMLEY. Stage Under the Direction of W. H. POST. Prices... 25, 50, and 75c.

EXCURSIONS. CHESAPEAKE BEACH ONLY SALT WATER RESORT NEAR WASHINGTON.

LOCATED ON CHESAPEAKE BAY. Only one hour's ride to where it is COOL AND COMFORTABLE. Fine Bathing, Fishing, Crabbing, Sailing, BOARDWALK ONE MILE LONG.

LINED WITH AMUSEMENTS. SLENDID ATTRACTIONS. BALLOON ASCENSION AND PARACHUTE JUMP DAILY AT 4 P. M. HALEY'S FULL ORCHESTRA BAND EVERY AFTERNOON AND EVENING.

Under personal leadership of MR. W. A. HALEY. ONLY 30 CENTS ROUND TRIP. Parlor Car Tickets, 25 Cents extra each way. See train schedule under Railway Time Tables.

STAY IN TOWN JULY 4!!!! and see the ball game between the

ELKS and FAT MEN! American League Park Game Called at 10 a. m.

SIXTH ANNUAL EXCURSION OF THE DISTRICT OF COLUMBIA CABINET NATIONAL UNION TO RIVER VIEW.