THE WASHINGTON HERALD

DRAMATIC DEPARTMENT.

HECTOR FULLER, ... Editor

PROGRAMME FOR THE WEEK.

The National	Grand Opera	The Academy	Thomas E. Shea
The Columbia	Moving Pictures	The Majestic	"Molly Bawn"
The Belasco	"The Blue Moon"	The Gayety	Burlesque
Chase's	Polite Vaudeville	The Lyceum	Burlesque

"The Clansman."

If the combined power of attracting acute and acrimonious interest and of replenishing the strong box of its exploiters, is the gauge of a great play, "The Clansman" should certainly be rated as a tremendous dramatic success, but if excellence of diction, adherence to classic tradition, and appropriateness of allegorical allusion is considered, it is but a poor thing indeed, and it is a regrettable thing that the first mentioned sordid argument should be of almost dominating influence, while plays of real classical and poetic quality are permitted to trudge over the hills to the theatrical poorhouse.

Theoretically considered, the thing is the cheapest kind of melodrama; and there is not romance or heart-interest enough to warrant such a prolonged hold upon the popular attention. Is it the vital quality of the dominant issue which is alone able to attain such results? This would seem to be the answer, yet there is an element of philosophical incongruity present which casts a doubt, and almost narrows the thing down to an appeal to race prejudice and a reversion to the methods of far more crucial and strenuous times.

It looks as if the author were striving to urge the necessity of applying to an unsolved problem of to-day the stringent methods employed in solving a much more vital question of a by-gone period. The people of the South, immediately after the war, had to deal with the mixed evil accruing from the irruption of a host of unscrupulous carpet-bagging white men and the presence of a crowd of illiterate and simple-minded freedmen, transported by a single stroke from dependent slaves to suffrage-wielding citizens. The situation demanded prompt and vigorous action, and they arose to the occasion, and Anglo-Saxon supremacy has never since been in danger. The conditions are now entirely changed; the country has long since been purged of the carpet-bagger, and the colored people are becoming more enlightened. The analogy is not borne out, and the only correct lesson in the play is gleaned from the exposure, through the medium of the fanatic Stoneman and his daughter, of the hypocrisy of that class of imagined philanthropists who preach political equality, yet balk at equal social intercourse.

From a true dramatic viewpoint, involving poetry of expression, height of motive, and elevating influence, we see no reason why this should thus go on forever.

"Going Some."

Mr. Paul Armstrong's facile pen has won for him an enviable place among native playwrights, and he has one or more plays at present occupying the boards which have made a showing creditable enough to satisfy the reasonably ambitious.

It is to be hoped that the flaws in "Going Some" will be speedily remedied, because they are not such as to lead to complete failure, but apparently might be doctored up during the run of the piece. But certain changes in the cast have already been decided upon by the authors, so that the order has gone forth for the withdrawal of the play for the present. The most serious fault seems to be in the plot itself. The interest worked up is superficial, and puts the leading character, Speed, in anything but an attractive light. He is a four-flushing college boy, who sticks at nothing, even a questionable transaction like a "fixed" race, to appear heroic in the eyes of the girl he has set out to win. Even the threats of the cowboys, who, thanks to the villain of the piece, are "hep" to Speed's deceptions, are not sufficient excuse for what is certainly a dishonorable compact.

The episode of the thrown race is such a palpable theatrical expedient that in a measure it spoils whatever fabric of interest has been previously woven. It is as though the authors had gotten Speed too far into the difficulty to extricate him with dignity, and smacks strongly of the time-honored method of hiding some one behind a screen or a curtain to overhear the plotting and help the author out of his troubles.

For the playwright to "give it up" at a juncture of the play where the action appears to lead straight to a denouement which is apt to dissatisfy the audience is not by any means uncommon. Of course, "Going Some" is broad farce, and in broad farce it is customary for characters to overstep all bounds of decency in lies and deceptions, and the harder they work to that end the funnier the situation is supposed to be; but even the excuse for farce comedy cannot justify Speed's dickering with his opponent. It is a slur on college athletics and sports in general for a gentleman to be mixed up in such an affair.

A good percentage of the comedy in "Going Some" is original, and some of it almost freakish. The prayer-rug feature, as well as the phonograph, being good fun, cleverly handled, and also the scene of the hero's sweetheart being present in the room while his trainer is administering a rub-down and shower bath, accompanied by sundry slapping and groans of protest. Her dismay at being the unwilling party to the mysteries of physical training is amusing and the scene is not in the least overdrawn or suggestive, although there is a lingering expectation on the part of the audience that Speed may step forth from his curtained corner in the full glory of his unadorned muscularity. This is undoubtedly what would have occurred had the scene happened to be in "The Follies of 1907."

Mr. Armstreng has written a clever play in "Going Some," and one that every one who sees will talk about afterward—and the reason is that there is a certain verve, an esprit about it which breathes of the open air, of the sunshine—of youth. While the characters do nothing big or imposing, or psychological, the things they do seem big to them. They are tremendously in earnest.

A word regarding the excellence of the cast will not be out of place. The selection of Richard Bennett for the part of Speed was a most happy one. The capable jeune premier is scarce on our stage and Bennett catches the enthusiasm, the irresponsible seriousness of youth as well in "Going Some" as does Henry Woodruff in "Brown of Harvard." As for "Larry" Glass, James E. Sullivan is unsuited to the role. The part is a very comical one, as written, with possibilities of which a "straight" comedian would take instant advantage. Sullivan is "character," and one of the best in the business, but he had trouble in keeping back the Dutch dialect, and seemed in distress at times over the business of the part. A comedian such as Herbert Cortheli, for instance, would cover himself and the play with glory. Mr. Marion's performance as the bad man in spectacles is an original conception of great merit, consistently carried out, but is not very convincing. His appearance is less suggestive of a cowboy than of a college professor at a masquerade ball.

The deadly "do nothing" atmosphere which surrounds the women parts is inexcusable. To give all the attention to the male characters is decidedly ungallant, to say the least, on the part of the authors, but possibly that is one of the remedies that will be applied during the seclusion of the play which begins, as we understand it, immediately after the Washington engagement.

The End in Sight.

The theatrical season of 1907-08, so far as Washington is concerned, is moving rapidly toward its end. At the principal theaters there are only one or two more regular attractions booked, and then all three of them begin a season of stock company work, which will last as far into the summer as the patronage and the weather will allow. The National Theater will repeat its successful experiment of last season with stock comic opera—a delightful treat, for here it is possible once more to hear the good old comic operas which have stood the test of time, and which, in spite of the era of big productions and innovations in the chorus, compare more than favorably with the meretricious, jingly burlesque shows which followed comic opera's heyday.

At the Columbia Theater there will be Mr. James K. Hackett and a good supporting company. The season will be, in all probability, a short one, and may be confined to a revival of those plays in which Mr. Hackett won large success a few years ago. It will be curious to see how the flavor of these rather melodramatic romance dramas has lasted, and whether or not their appeal was only for the moment. At the Belasco, Mr. Will A. Page, who provided the stock company last year, will have another one, this time headed by Mr. Guy Standing, long a popular favorite in Washington. The tenure of this company depends very largely on the patronage it receives.

Chase's popular vaudeville theater has some weeks yet to run, and it will probably be closed for several weeks during the summer time. This seems a pity, as this playhouse purveys a form of entertainment that should appeal particularly in the summer time. It would be interesting if Mr. Chase could keep his theater open all during the summer; it would add to the gayety of the city and would give Washington's many summer visitors a place to go. One difficulty probably is that it is difficult to secure attractions for a high-class vaudeville house. Even during the regular season it is no light task to get together the best performers who are playing in vaudeville, in spite of the fact that within the last three years the salaries of the best people in vaudeville have doubled, and, in some cases, trebled. The poorer class of performer gets less money than he did formerly, but few of these acts are to be seen at Chase's. Still, it does seem that with vaudeville programmes a little less expensive than during the regular season Chase's might keep open until late in the summer, and add thus to the attractiveness of Washington.

Taking it by and large, the season just closing has been a pretty good one for Washington. Most of the big successes of the year, dramatic and musical, have been seen here, many of them before they were seen in New York. The quality of entertainment offered to Washington theater-goers has been, on the whole, first class; and now that the season is closing, the warning bell sounding so that the managers may stand by to drop the curtain on the moving show, there are many of us who will look back on it with regret.

The Hofmann-Kreisler Recital.

The coming of Josef Hofmann and Fritz Kreisler, at the Columbia Theater, April 24, has been looked forward to by the well informed in musical matters with anticipation. In recent years Kreisler has developed a beautiful affection for the chaste and reposeful classics of the early composers for the violin. Saturated with the pure music of Bach, Coreilli, Vivaldi, Localetti, and the other old masters, he now comes to the interpretation of modern writers with a style refined in the sweetest and most elevating atmosphere of his art. He reads Beethoven in the light of the golden age of violin composition, and he is thereby led into the loftiest regions of musical interpretation. Mr. Kreisler came to this country years ago as a juvenile prodigy, and at that time he displayed a remarkable technique. He has more than fulfilled his promise.

No other pianist has achieved the triumphs this season in New York that have fallen to Josef Hofmann. None has played before larger audiences than he, and no one has fulfilled the great expectations that were foreshadowed in his playing when he first burst upon the musical public of this country a decade age. Hofmann plays with poise and repose always. His style is manly and unaffected, and he never attempts to dazzle his listener with a technique which is well nigh flawless.

A Curious Incident.

The traveler through Africa is apt to experience some strange incidents. This is well illustrated by Lyman H. Howe's photographer while securing the moving pictures of the savage Zulus to be shown at the Columbia this week. Having run short of provisions, he tried to buy some grain from a native, but the latter would on no account accept silver money for it. Money represented nothing to the native, nor anything else that was in sight on the photographer seemed attractive enough to the Zulu to induce him to exchange his grain. Finally the photographer's Somali servant got a bright idea, the only evidence of any he showed on the whole long tour. The servant took the highly colored label of an empty corned beef tin and stuck it on his forehead. The inquisitive Zulu promptly asked him why he did it, to which the photographer's servant as promptly replied that he had been seized with a violent headache, for which the label was a sure cure. That was enough for the Zulu. He immediately became most anxious to exchange his grain for the magic label.

NOTES OF THE STAGE.

Amelia Bingham's tour closed at Niagara Falls, N. Y., on March 30.

Ezra Kendall will return to vaudeville early in May, opening at the Majestic, Chicago.

Marie Doro has written a new song for Hattie Williams, to be used in Miss Williams' new play.

Henry B. Harris has obtained the rights to a new play by Charles Klein, for production next fall.

Loie Fuller is preparing an autobiography that will be published simultaneously in English, French, and German.

C. Rann Kennedy's play, "The Servant in the House," is to be published in book form by Harper & Bro. within a month.

Arthur Byron has been selected to play the role opposite William Gillette in the American production of Bernstein's "Samson."

Mr. and Mrs. Robert T. Haines will be seen shortly in a comedietta called "Buchanan of the Times," written by Mrs. Haines.

Miss Clara Palmer, of "The Blue Moon" company, is a great admirer of dogs, and recently purchased a prize-winning Boston bull.

Clyde Fitch's play, "The Truth," was produced in Hamburg, Germany, on April 3. Mr. Fitch was present at the first performance.

Louise Gunning, who has been singing in "Tom Jones" this season, has signed a contract with the Shuberts to appear in a new musical play.

George Bernard Shaw is finishing a new play on the subject of marriage. It is expected that it will be produced this spring by Vedrenne & Barker.

Announcement was made last week that Billie Burke will be starred next season in the French comedy "Love Matches," by de Fluers and Cavillet.

Thomas Jefferson will open his spring tour in "Rip Van Winkle" at Asbury Park, N. J., on April 18, and will close at Halifax, N. S., on June 6.

Lincoln J. Carter has just sold the Australian rights to fourteen of his melodramas to J. C. Williamson, through the offices of Sanger & Jordan.

Gertrude Quinlan and Frances Ring left last Wednesday for London to join "The College Widow" company. Other members of the company sailed the week before.

Arthur Wing Pinero has completed a new play that is to be produced by George Alexander at the St. James Theater, London, this month. Its title is "The Thunderbolt."

James T. Powers, who is starring in "The Blue Moon," will leave for Europe at the close of the season, and, as usual, spend his summer, accompanied by his wife, abroad.

Billie Reeves, who is the cleverest of the Karne comedians, has signed with F. Ziegfeld, jr., for a part in "Follies of 1908," to be presented at the New York Roof Garden.

Augustus Thomas will go to the Democratic national convention at Denver as a delegate from Missouri. He is expected to second the nomination of William Jennings Bryan.

Maxine Elliott's tour has ended and she will soon sail for England to spend the summer. She is planning to open her season in New York early next fall with "Myself—Bettina."

The next musical comedy from the pen of Richard Carle will be the "Alamo Girl." At least one of the scenes will be laid in front of the famous Alamo, in San Antonio, Tex.

Messrs. Milton and Sargent Aborn will come to Washington for the opening of their summer opera season at the National April 27. The Aborns will operate eighteen companies this summer.

Mrs. Langtry has taken a short lease of the Haymarket Theater, London, and on April 18 will produce a new farce by Sydney Grundy, entitled "A Fearful Joy." This is Mr. Grundy's sixtieth play.

Phil H. Ryley, of "The Blue Moon" company, has decided to become a farmer when not acting, and has purchased a little farm on Long Island, where he expects to raise guinea hens for the market.

Lois Ewell, who temporarily succeeded Ethel Jackson as Sonia in "The Merry Widow," will take Lulu Glaser's place in the burlesque at Weber's when Miss Glaser retires from the company in a fortnight.

William Faversham has bought outright from Stephen Phillips the American rights to "Herod." This play will be the third of the productions he will make at Daly's Theater, under the management of Felix Isman.

The date of Nat Wills' engagement at Chase's has been set for the week of May 4. As the happy tramp Nat has a following second to none in town, it being his habitat during the somnolent summer season.

Montgomery and Stone, in "The Red Mill," will close at Montreal on May 9. David Montgomery expects to start at once on a tour around the world, and Fred Stone intends to accompany Rex Beach to Alaska on a bear hunt.

Samuel Eberly Gross, who wrote "The Merchant Prince of Cornville" and then claimed that Edmond Rostand had appropriated his ideas for "Cyrano de Bergerac," has gone into bankruptcy, with liabilities at $5,000,000 and assets at about $100,000.

Miss Sabry D'Orsell, one of the popular singers in the Aborn Opera Company at the New National Theater last summer, will return for the opening week of the coming season to sing the role of Micaela in "Carmen." Harry Luckstone will appear as Don Jose.

Henry W. Savage has decided to put a stop to the use of unauthorized productions of any scene or song, or part of either, from "The Merry Widow." All managers have been notified to cease using any portion of "The Merry Widow" music in their performances.

George M. Cohan's new play, "The Yankee Prince," opened at Parsons' Theater, Hartford, Conn., on April 2. The cast includes Mr. Cohan, Mr. and Mrs. Jerry Cohan, and Josephine Cohan. The play was favorably received. It will go to the Knickerbocker Theater, New York, April 20, for an indefinite run.

Little Madolin Smithson, daughter of Charles Smithson, master mechanic at the navy yard, is considered one of the most artistic toe dancers in Washington. She will have two solo numbers in the "Spring Carnival" at the New National to-morrow and Tuesday nights. Little Miss Madolin has been studying under Miss Shreve for the past six years.

WASHINGTON TO HAVE OPERA.

Aborn Company Will Return to the National This Week.

Preparations are already under way for the reorganization of the Aborn Opera Company, which will return to the New National Theater April 27, for another spring and summer season of operatic revivals. The same policy in general will prevail as with the organization Milton and Sargent Aborn maintained in Washington last year, with the same high grade of talent in both cast and chorus, while the latter will be considerably larger this year; elaborate productions of scenery and costumes for each opera, and the same popular selection in the operas to be presented. All of the favorites who apeared during the Aborn regime last season will be seen and heard again during the coming series, including Edith Bradford, who will have stellar honors in the opening week's offering of "Carmen." The title role in this opera is one of the best in Miss Bradford's repertoire, and her many enthusiastic admirers will have added cause for pleasant anticipation in her initial appearance here in so advantageous a part. The tremendous success of the few grand opera productions the Aborns offered in Washington a year ago prompted them in deciding to give more of this class of compositions in the coming series, and the repertoire being arranged will include a wide variety, ranging from grand to standard or romatic opera, as well as the comic variety, alternating with each other from week to week. Following Bizet's splendid "Carmen," the second week will afford a selection of the directly opposite kind in "The Wizard of the Nile," the Harry B. Smith and Victor Herbert comic opera success, in which Frank Daniels made his greatest hit. Messrs. Aborn have been most successful since their operations in Washington, one of their organizations having had a triumphal run of ten weeks to tremendous receipts in New York, and the same company is now in the sixteenth week of an engagement to last indefinitely at the Grand Opera House in Brooklyn. There will be from twelve to fifteen companies under the Aborn management during this spring and summer, two of which are already playing, and several more now in rehearsal.

SEASON NEARS AN END.

"The Blue Moon" with Mr. Powers at the Belasco.

With the opening of the engagement of Mr. Powers in "The Blue Moon" at the Belasco Theater to-morrow night, this house enters on its final week of the regular theatrical season. Following the engagement of "The Blue Moon" will come the week's presentation of "The Prince of Parcheesi." This offering is under the direction of Miss Ruth Halford, and is for the benefit of the Junior Republic. The piece is staged by Mr. Percy Leech, and will be interpreted by many members of Washington's society dramatic aspirants. On Monday, the 27th instant, the Paint and Powder Club, of Baltimore, will appear for one night for the benefit of the Christ Child Society. This well-known organization will present a new comedy called "Conquering Cupid."

On Tuesday night, April 28, the famous Princeton Triangle Club will play their annual engagement at this theater, presenting "When Congress Went to Princeton." Wednesday afternoon and night, April 29, Miss Minnie Hawke will offer the pupils of her dancing academy in an entirely new production. Thursday the ever-welcome Mask and Wig Club, of Philadelphia, will give their annual performance.

Friday and Saturday nights of that week the Ogden-Crane School of Opera, under the direction of Mrs. McKee, will give two operatic performances. The following Monday, May 4, the summer stock season will be inaugurated, when Mr. Guy Standing, supported by Miss Dorothy Hammond and company, under the direction of Will A. Page, will present Henry Guy Carleton's best comedy, "The Mummy and the Humming Bird."

The regular season of this theater, which is just on the eve of closing, has been most gratifying and satisfactory to the management, it being by far the most successful this house has ever known.

Fire Without Fire.

The progress made in creating stage effects wherein fire and combustibles were employed not so very many years ago is simply amazing, and, to say the least, the results are much more striking and impressive. It is a remarkable thing when one considers that the awe-inspiring spectacle in Mr. Thomas E. Shea's new play, "A Soldier of the Cross," coming to the New Academy, which shows the eruption of Mount Vesuvius, is produced actually without the use of fire or combustibles. This is said to be all the more wondered at when it is taken into account that these startling sensations are accomplished with comparatively less complicated means than were employed heretofore. Many years ago the inventiveness of the stage mechanic sounded the knell of the primitive blow torch and red fire; and what Messrs. Cohan and Harris, the producers of Mr. Shea's new play, have done is not the beginning of the reform in this direction, but rather the consummation of the result of years of experiment. The theatrical producer has striven after a substitute for real flames, and in a great many recent endeavors it has pretty nearly been perfected. Principally by the use of various stereopticon projections has this success been achieved, but in "A Soldier of the Cross" an entirely different problem was to be confronted. The efficiency of a stage volcanic eruption depends upon so many obviously insurmountable impediments that its accomplishment is hardly to be comprehended. Nevertheless, the effect that has been attained in this particular case is present with no inconsiderably convincing results. The first obstacle that presented itself was to gather the data on how Vesuvius in full action must look. This was supplied mainly by Pliny and Spalanza and the authority of modern geologists. After determining what the effect ought to be, in order to be nearly an exact imitation, much time was spent to solve the problem of production. How this has been brought about without the use of fire and combustibles is a proposition to be marveled at, for not only is the presentation scientifically correct in every detail, but a replica of the real Vesuvius has been harnessed for modern stage purposes.

Just Speculation.

Some one once asked Charlie Barton, of the Rice & Barton Big Gaiety Company, next week's attraction at the Gayety Theater, for information as to the prospects of an actor who was popularly supposed to be "on the ragged edge."

"Well," said Barton, "he seems to think he's getting on all right; but there are others who entertain a different opinion. The situation reminds me of the story of the old woman up in Maine. Being asked as to the whereabouts of her husband, she replied:

"'If the ice is as thick as Jim thinks it is, he is skating; if it is as thick as I think it is, he is swimming.'"

CONCERTS TO-NIGHT.

There will be concerts to-night at several of the theaters. The Belasco will offer a programme representative of this sort of amusement, including moving pictures chiefly. At the Academy Shepard's moving pictures may be seen, and the programme will be varied by music and vaudeville features. The Majestic will also offer moving pictures, select vaudeville, and illustrated songs. The latter will be rendered by Billy Thornton. The Gayety Theater, too, will have a bill made up of moving pictures and popular illustrated songs.

NEW YORK THEATERS.

Special Correspondence of The Washington Herald.

New York, April 11.—The first premiere of the week—in fact, in two weeks—was "The Royal Mounted," at the Garrick, Monday evening. This play deals with the Canadian Northwest, and the title refers specifically to the mounted police of that section, a swagger lot of chaps who would adorn any drama of adventure and furnish any playwright with material for an exciting play. This is that sort of a play. It tells the story of the love of Victor O'Byrne, of the Royal Mounted Police, a delightful Irishman (as depicted by Cyril Scott), for the sister of the man he is duty bound to hunt to his death for a killing. But the authors have so contrived it that the light-hearted Irishman, who has never flinched from duty and official rectitude, shall not discover that his prey is his sweetheart's brother until he has the darbies on his wrists and is ready to tramp him back to the seat of justice and retribution. Then Victor swerves from the beaten path. For he discovers that the man whom he has arrested is not only the brother of the girl he loves, but has only killed a villain who insulted that girl. So he releases the man and tells him to go, accuses himself of dereliction of duty, and faces the serious penalty of his offense, until the discovery is made that the man whom the brother has slain was a notorious outlaw with a price upon his head. And so matters take a new turn and everything proves to have been for the best.

The play is from the pens of Cecil and William C. de Mille, whose names as playwrights have become familiar to many playgoers in connection with sundry individual and collective playwrighting efforts, as "Classmates," "The Warrens of Virginia," and "Strongheart." While Cyril Scott is conceded to have made a personal hit in the principal role, the play, though well received, failed of creating any extraordinary enthusiasm. The Times says: "The Messrs. de Mille have merely made a story-book play—and made it very nicely—the kind that comes out of illuminated covers, or might stay there quite as well. Where the material has come from does not really matter, for at bottom these plays are all alike and are of the dramatic stock pot." The Press says: "At the crucial moment the de Milles are anything except hard hitting; they begin by threatening to do something original, they end by laboring under the shackle of convention." The Sun: "As a play 'The Royal Mounted' is just one of those things. It gives every evidence of having been written around the principal character, which is a circumstance almost invariably inimical to art. It is so in this case. And at the end of the third act there is a long debate between the hunter and the hunted, each with his hand on a revolver, and you wonder and wonder why nobody shoots. They are mighty careless with firearms all through the piece, as a matter of fact." The American: "It was an easy story from start to finish, with nothing in it that seemed quite worth while. Such tales glossed over with literary veneer or served up with the tricks of a new style might still be possible. But in the play at the Garrick it was good old theater dished up in the most conventional and threadbare style." And with this summary of critical opinion I leave the reader to draw his own inferences whether he will like or dislike "The Royal Mounted" when it comes his way.

The revival of interest in the Vienna operetta, which started with "The Merry Widow" and "The Waltz Dream" promises to have a beneficial effect upon vaudeville, judging by the announcements made this week that comic opera would be introduced shortly at some of the leading vaudeville houses. The first announcement of this kind is in relation to "The Love Waltz," a Viennese operetta in one act, which is to have its first New York representation on April 20. This is followed by the announcement that Martin Beck, the general manager of the Orpheum circuit, has made an arrangement with Mr. Reginald de Koven for four one-act operettas by the composer of "Robin Hood," "Rob Roy," and "Foxy Quiller." These offerings will be staged by the producing department of the Orpheum circuit. They will be complete musical comedies condensed into thirty minutes and will be utilized as a regular vaudeville act, playing two weeks in each city.

Eugene Walters' new play, "The Wolf," which has been kept on the road pending arrangements for a suitable Broadway theater, is to be presented in this city for the first time, April 18, at the Bijou. This opening is brought about by a hitch in the preparations for the first production in English of "Papa Lebonnard," with Henry E. Dixey in the title role. Dixey was to have opened in Jean Aicard's drama April 9, and the electric sign was already displayed in front of the theater, when on Tuesday morning the unexpected announcement was forthcoming that "Papa Lebonnard" had been indefinitely postponed. The Sire Brothers, under whose management Dixey has passed explained that the delay was caused by trouble in finishing the translation and that a road tour will be opened about April 20. With something of the same suddenness Dixey last year abandoned his successful tour in "The Man on the Box," and a short time ago, an engagement in vaudeville in which he was announced to open at the Fifth Avenue Theater.

Edward Child Carpenter, a young Philadelphia playwright, like Eugene Walter, the recently discovered genius, whose "Paid in Full" is the sensation of Broadway, has suddenly become the bone of contention between contending managements for the possession of a play which recently won the prize of the New York Globe play-writing contest.

Brief reference was made in this letter to the fact that "The Barber of New Orleans" was desired both by William Faversham and Frederic Thompson, as Mr. Thompson was the promoter of the contest and had promised to give a suitable production to the successful play. The title of Mr. Carpenter's drama, which came out victorious in the contest, was at that time "The Order of the Rose." Mr. Carpenter, in the meantime, had sent a copy of the play to William Faversham, then playing in "The Squaw Man" in Philadelphia, which is Carpenter's home. Faversham was so greatly impressed with its excellence, after reading it, that, turning to his wife, Julie Opp, he said, "I have an idea that some one has a string to that play. I wish I could get it, for I have a lot of belief in it." Mrs. Faversham promptly communicated with the author by telephone, and when the actor returned from the performance that night he found his wife awaiting him in a state of high elation. In response to her telephone communication Mr. Carpenter had come to her at once, and had concluded an arrangement which was sealed by a good fat check handed Mr. Carpenter as advance royalties.

It was not till then that Carpenter said, "Now, I want to tell you something, Mrs. Faversham. I didn't want to speak of this before, because it might have looked as though I tried to influence you in favor of my play. This play, under the title of 'The Order of the Rose' has just been picked out by the committee of judges in a contest as the prize winner. What the prize is I don't know. In fact, I haven't yet seen any signs of any, but Mr. Frederic Thompson, who offered it, promised to give the prize-winning play a professional production. As he has made no effort to secure the rights, however, from me, my play is still as free as air. This check of yours to-night seals the bargain. It now belongs to Mr. Faversham."

The announcement that the Fave rshams had secured the play caused Mr. Thompson to bestir himself. He kept the wires busy between New York and Philadelphia, and Mr. Carpenter received notice from Thompson that a check had been deposited by him for the producing rights with two young play brokers who had acted as Mr. Carpenter's agents. The author replied that he had neither been paid nor notified, and that the agents had no authority to sell his play without consulting him. This was followed by a trip to Philadelphia on the part of Mr. Thompson and the play agents, while the playwright was at the same time rushing to New York for a conference with the Favershams and Alice Kauser, their agent. A deadlock resulted which lasted three days. It was attended with more or less bitterness on both sides, but finally resulted in Thompson's waiving his rights and leaving the Favershams in possession of the much-disputed play which, it is now learned, is still to undergo another change of title before its first performance next season.

Since the remarkable success which attended the production of "Mrs. Wiggs of the Cabbage Patch" in London, Joseph R. Grismer and William Brady have decided that the English metropolis offers a virgin field for the exploitation of their perpetual motion melodrama, "Way Down East," with Phoebe Davis in her original role of the persecuted heroine. Accordingly, Mr. Grismer and his wife (Phoebe Davis) set sail last Saturday on the Carmania to make preparations for the first English production of the play at the Aldwych Theater on April 23.

Felix Isman, the Philadelphia real estate man and theatrical promoter, after recently acquiring control of the Broadway Theater, has completed a lease for the American Theater, which has for some years past been devoted to cheap melodramas, although in an eligible locality at the corner of Forty-second street and Eighth avenue, and regarded as one of the finest playhouses in the metropolis. Under the new management the house is to be devoted to first-class attractions.

It was announced this week that Charles Frohman had accepted by cable the scenario of a new play to be written by Otis Skinner in collaboration with an unnamed but eminent member of the Academy and a friend of the American actor. The scene of the play is to be American and is to have the title of "The District Attorney." It is to alternate with "The Honor of the Family" after next January, Mr. Skinner playing the leading role. FRED. F. SCHRADER.

A Talk with Clara Palmer.

Clara Palmer, the petite soubrette who is doing so well in "The Blue Moon," which will be seen at the Belasco Theater this week, had an ambition, when she was sixteen years of age, to be a toe dancer. She asked a certain theatrical manager how to go about it to realize her ambition, and he told her to get a place in a comic opera chorus. Miss Palmer sought and obtained such a place, and then began practicing dancing. For almost a year she practiced two or three hours a day. One day the stage manager saw her. Miss Palmer was standing on her toes.

"What are you trying to do?" he asked.

"I'm practicing toe dancing," she replied. "I want to get up in this business."

"Toe dancing is all right," said the stage manager, "but I know a better way to get up."

"Oh, tell me, please," said the young woman.

"Take an alarm clock to bed with you," he said. "It will get you up."

Miss Palmer took the joke to heart. She figured that the stage manager, a man of wide experience, didn't think much of toe dancing as a means of succeeding in the theatrical world. The more she thought about it, the more she felt that she was making a mistake. The result of it was that she gave up toe dancing and began to study comedy work.

"Only the very best toe dancers are really successful," said Miss Palmer yesterday. "I decided that I'd have to wait too long to be a great one, so I gave it up. I sought soubrette understudy parts. Then I began to get along. It was only a short time till I was out of the chorus playing parts.

"In Kansas City two girls called on me the other day and asked me what to do to get into comic opera or musical comedy."

"Did you give them any advice?" she was asked.

"Yes; I told them first of all not to be quitters. A girl, to succeed, must go in with the determination to get along. She must be prepared to take all kinds of hard knocks. She'll first be a chorus girl, and she'll get knocks, humiliation, and a lot of other hardships in that capacity. And she'll work hard, too. There'll be nights when she won't be able to sleep for nervousness and worry, and there'll be times when she thinks she has been insulted by the stage manager. If she's a quitter, she'll quit before a year is out. If she's a sticker, she'll stick in spite of all her troubles. At the end of a year she'll be able to tell whether she wants to continue in the business, and any good stage manager will be able to tell her whether she is made of star timber. A year from her home and friends and being slammed around in the chorus will decide her stage future for her.

"Now, a girl should be a hard worker, attentive to what the stage manager tells her, and she should always be looking for opportunities to play understudy. It looks easy from the audience, but comic opera or musical comedy work for a woman, especially for the chorus girl, is the hardest work a woman ever undertook."

Clara Palmer is Jimmy Powers' "right-hand man" in "The Blue Moon." She brightens up the stage all the time she is on it. Many people class her with Hattie Williams and Fritzi Scheff.

The Final Harris Recital.

Mr. Leslie Harris will make his final appearance in Washington at the Columbia Theater to-night, where he will offer, for the third time in as many weeks, his excellent entertainment at the piano. Mr. Harris has succeeded admirably in bringing the old-time drawing-room entertainment back into vogue. He has proven to be the peer, if not the superior, of either George Grossmith or Corney Grain. As a pianist he is remarkable, and as a composer he is decidedly original, for the most of his burlesques and imitations are written and composed by himself. One of the most clever portions of his programme, which is always in three parts, is an imitation or a caricature of an old man recalling the days of his youth. Mr. Harris has called this "O Memory," a very apt title, by the way, and he does some excellent character work in the interpretation.

Mr. Harris will probably return to Washington next season, and to those who have had the pleasure of hearing him this time, it will be welcome news. The recital to-night will begin promptly at 8 o'clock. The box office of the Columbia will be opened at 1 o'clock this afternoon.

First Time Here.

The first appearance in Washington of the Great Ellery Band (originally the Royal Italian) at the Belasco for two grand concerts on Easter Sunday, April 19, matinee and evening, for the benefit of the Rough Riders' Monument Fund is a matter of musical importance to Washington. No band in America has a greater general reputation, and absolutely no other compares to it in its rendition of classical and operatic selections.

ACTORS' WHO'S WHO?

Ray Youngman, who is now appearing as Clyde Wetherbee in the Richard Carle musical comedy, "Mary's Lamb," at the Illinois Theater, studied for three years in Paris under M. de Trabedello, and in London under Shakespeare.

Miss Edith St. Clair, the petite and dainty dancer now playing in "Mary's Lamb," Richard Carle's latest musical comedy, was in the original quartet that made "The Innocent Maid" famous in one of the Rogers Brothers' pieces. She also has appeared in "The White Cat," "The Grand Mogul," and other musical plays and spectacles. In "Mary's Lamb" she has the part of a French maid.

Miss Jeannette Lowrie, who appears as Sylvia Montrose, a retired actress, in Richard Carle's new musical gambol, "Mary's Lamb," has had wide stage experience. Beginning in the late Roland Reed's company, she has appeared in a number of musical comedies with Thomas Q. Seabrooke and Lew Fields, and she was the star of "Yama," a musical play which began its career in Philadelphia last November.

Miss Maquita Dwight, the actress who has been assigned to the role of the female villain in "Molly Bawn," which is to have its first performance here this week at the Majestic Theater, portrays the character of Marcia Amherst, who is half English, half Italian. In her close adherence to realism Miss Beatrice Noyes, the beautiful young star of the piece, insisted upon finding a woman who was half English, half Italian to play the part. At last, through the assistance of Miss Beulah Poynter, who dramatized this popular story by the Duchess, she found Miss Dwight, who is both.

Horace Goldin, although better known as a European illusionist, is an American and, what is more, more or less of a Washingtonian, having resided here in his early years. Goldin, above all else, shows his Americanism in his complete departure from the conventional in dedeveloping the science of necromancy. His latest move ahead of the rest is to eliminate "side talk" entirely from his performance. If this were denied the majority of illusionists their acts would go to pieces and exposure would be instantaneous, as they rely largely for their deceptive effort upon their ability to keep the thoughts and eyes of their audiences from getting too close to the operator's movements. Goldin scorns this subterfuge as beneath the notice of a master of magic, and he depends solely upon his amazing quickness, together with other unknown aids. He is without doubt a great creator of mechanical illusions, his more noteworthy productions being the famous bed chamber illusion, the phantom fish trick, the suspended trunk flight, the cannonaded lady, the levitation mystery, the sedan chair deception, and scores of others. His present engagement is his first return to the fatherland in years.

In the early days Mme. Lillian Nordica, who is to be heard here at the New National Theater Sunday evening, April 26, passed through many trying experiences—unpleasant then, but in retrospect rather amusing. The great singer relates with glee that while studying the role of Isolde, under Mme. Cosima Wagner's direction, she was asked to leave three hotels in succession on complaint of the unmusical guests who objected to her indefatigable practice. At last she succeeded in renting a room where she could continue her studies without annoyance to others. It was above a hairdresser's establishment and overlooking a courtyard. A piano and two chairs constituted the furniture, and there for five hours each day Mme. Nordica, Mme. Wagner, and Herr Kniese, the Baireuth director, studied the role of Isolde together, the two ladies alternating in the luxury of the chair, one of which, of necessity, being occupied by the accompanist. Beyond the study of this part, Mme. Nordica began work on the role of Brunnhilde, in the "Siegfried" portion of the trilogy. When Isolde was musically mastered, the use of the Casino stage at Lucerne was offered her, and there, with Mme. Wagner, the dramatic side of the role was studied, every action and gesture, which Wagner had so fully indicated in the music, being practiced and memorized. In Chicago and Boston, where Nordica appeared as Isolde and Jean de Reske as Tristan, the following winter, the work was pronounced a revelation, as far as their combined achievements were concerned. This season closed with the enthusiastic episode of the presentation of the diamond tiara to Mme. Nordica on the stage of the Metropolitan Opera House, New York City. Later, when she appeared in the role of Isolde at Covent Garden, the American judgment was sustained. But with all of her enormous success in this great character, Mme. Nordica never forgot the tiresome hours she spent in the little upper room over the hairdresser's establishment with Mme. Wagner and Herr Kniese.

Mr. Thomas E. Shea, who will be presented by Messrs. Cohan & Harris in the new religious play, "A Soldier of the Cross," at the New Academy, has enjoyed a unique position among theatrical stars. For the past twenty years Mr. Shea has been appearing in the more serious kind of stage plays. He was born in Cambridge, Mass., and was educated in the schools of that city, where his early interest in theatricals was as an amateur. First appearing on the professional stage under the management of H. J. Clapman in that veteran manager's company, Mr. Shea went in for "heavies." Next we see him touring the New England States as leading man in Charles Atkinson's Stock Company. At the end of two years he had bought a half interest in the organization, and not long after he acquired entire control. Making a special feature in his programme of the classic and more serious drama, he worked his way up to the distinctive position he now occupies. Mr. Shea has appeared in almost every conceivable role, ffom the sensational melodrama to the Othello of Shakespeare; but from his earliest efforts he has always had the legitimate drama as the goal of his endeavors. His first experiences with sensational and romantic plays have served him to great advantage and have been as stepping-stones in developing the art of characterizations he was to essay at a later period. It is a peculiar compliment to the talents and versatility of the tragedian that his many admirers are divided in their opinions respecting the merits of his various conceptions. Some prefer his "Dr. Jekyll and Mr. Hyde" and some "The Bells." Others have voted his Napoleon to be his greatest creation, while Othello and Richelieu have each enlisted their hosts of enthusiasts. Mr. Shea's most recent addition to his programme of Ajex, in "A Soldier of the Cross," has, however, embraced all the elements of his older roles, and takes rank as his greatest success. Thomas E. Shea has always striven to give the best that is in him to his art. He has always held himself free from the usual newspaper advertising that most theatrical stars are but too willing to invite, and it gives him pleasure to say that he has never yet been the victim of the press agent. His life in private is inviolably his own, and, as he says, cannot be of interest to the public.

Richard Carle's Toast.

Here's that you may