

AT LOCAL PLAYHOUSES

New National—"Mary's Lamb." In the musical gambol in three acts, which Richard Carle last night at the New National Theater, the comedian in question makes no effort to hide his light under a bushel, for his name appears on the programme as promoter, adapter, lyricist, composer, and producer. He is able to point with pride to the show and say, "I alone am responsible," and in these days of from six to a dozen people being involved in the successful launching of a musical comedy, the feat of Mr. Carle is, to say the least, remarkable.

In his capacity as adapter, Carle acknowledges an indebtedness to the French farce, "Mme. Mongodin," which, if we mistake not, was the same source from which was drawn the comedy "Mrs. Ponderby's Past," once played by the late Stuart Robson, and now subject to periodical London revivals. It is the story of the henpecked husband, who, after a life of subterfuge and suffering under the oppression of a masterful and haughty wife, discovers a flaw in her supposed spotless past, and thereafter takes command in his own home.

The character of the abused and suppressed, but secretly giddy, husband fits the peculiar talents of Carle, who used a somewhat similar role in "The Spring Chicken." He provokes a great deal of comedy out of the situations, and gets out a variety of new jokes and puns. The acquisition to the cast of Elita Proctor Otis, an actress famous for her delineation of adventuresses, and at one time a great Nancy Sykes in "Oliver Twist," is a distinct gain. She plays the militant wife, Mary Miranda Lamb, with that understanding of its dramatic possibilities seldom encountered in the realm of musical comedy. In spite of her excellent work, one is a little sorry to see her talents used for the benefit of a show of this character, but she is an actress who could not do otherwise than bring to a part great ability and magnetism. Miss Jeannette Lewis is charming in the role of an actress who wishes to set down in Haverstraw as a respectable widow, but who, of course, gets Mrs. Lamb into conjugal infelicity. Miss Lowell's work is always of a dainty and refined character, and she sings her songs with dash and effect.

The cast is a long one, and includes such well-known people as John B. Clark, Harry Montgomery, Marion Mills, Berta Mills, and Edith St. Clair. One or two of the musical numbers are of the catchy variety, the especial one being "Betsy's the Belle of the Bath." "I Idolize Ida," with a Wild Western chorus, also made quite a hit, and Miss Lowell's "Jamala la Vie," "We're Hollers," sung by Winifred Gilraie and a chorus of Dutch lassies, was pretty, and in "Love is Elusive," Berta Mills proved herself the possessor of an unusually clear and sweet soprano voice. "Mary's Lamb" may not be the best show Richard Carle has put before the public, but it is the kind of musical comedy that is bound to please a great number of amusement lovers.

Columbia—"Virginina." Many days have passed since Washington last saw James O'Neill, and likewise the last enactment of "Virginina" was so far back that persons intimately connected with the production, to fix the exact date, and so the appearance of that actor in the grand old role at the Columbia Theater last night may mark two parallel epochs, one signaling the revival in the popular taste for the almost forgotten classic style of play and the other marking the rise of a splendid actor to his greatest height, the performance leaving no doubt in the mind that he is fit to rank as peer with the long list of famous actors who have enacted the historic role.

Although almost universally regarded as a purely romantic actor, Mr. O'Neill has all of the qualities which go to make up the great tragedian. A noble and commanding presence, a magnificent voice, with perfect enunciation; a classic pose, and that certain indescribable air of reverence, are all present, and we know of no one better fitted to take up the long discarded mantle of the great Cullough than he is. Last night he carried his audience along through all the tempestuous moods of the noble Roman with the greatest facility, and seemed to have every resource of his art, be it did or the preponderance of the leading character. Miss May Clement is attractive as Virginia, exemplifying all the purity and simplicity of the role, and Mr. Norman Hackett is effective as Julius, playing with great spirit, and Mr. Joseph Slaytor is successful in the blunt and somewhat sardonic role of Dentatus, the remainder of the list ranging through the varying degrees of competency.

"Virginina" will continue Friday night and Saturday matinee. To-morrow, Wednesday, and Saturday night, Mr. O'Neill will present "Monte Cristo," which is universally associated with his name, and on Thursday night and Saturday matinee, the former being the 37th anniversary of the birth of Shakespeare, he will appear as Marc Antony, in the greatest of all tragedies, "Julius Caesar."

Chase's Polite Vaudeville. The feature of a very good bill seen at Chase's yesterday was the Novello Circus Spectacle. This is something that not long since would never have been dreamed of for the vaudeville stage. It is a thoroughly up-to-date and finished miniature of the canvas-top show, with animals perfectly trained, and high-class talent represented in every individual. Joe Welch and Company, in "At Ellis Island," a lively incident of the routine of the emigrant bureau, gave a very pretty little play. Welch has certainly "ris" of late. He played the part of Antonio Petrucci with great intelligence. James Farrell, as the red-tape emigrant inspector, and Gertrude Wolf, as Rosa, were also good. Killie Weston did some very clever imitations of various sorts of comedians, without using make-up. He sings very well. Mr. and Mrs. Frederick Voelker rendered some delightful music on the violin and piano. The most laughs were brought about by John T. Thorne and Grace Carleton. They fired them back and forth at each other in a way that seemed almost natural. Walter Schrode and Lizzie Mulvey went through a merry whirlwind comedy entitled "A Theatrical Agency." Mlle. La Voela, who opened up the programme, is a contortionist of considerable ability. The vitagraph picture, "Fire Maneuvers at Madrid," was very realistic.

The Academy—"Lena Rivers." In presenting the young actress-author, Miss Bethel Poynter, in her dramatization of Mary J. Holmes' famous novel, "Lena Rivers," under the direction of Messrs. Burt and Nicolai, Manager Lyons has added one more to his long list of successes at the Academy. The play is well written, and follows the thoroughly familiar story of the popular novel in its unfolding of a bright, clean, and wholesome and appealing pathos, which holds the close attention of the interested auditor until the final curtain.

There are a number of well-drawn character sketches, which are given faithful delineation by the capable cast of supporting players. Miss Poynter, the star, as Lena, in the prologue, and then as Lena Rivers in the play, was sweet and girlish, gentle and sympathetic, demonstrating her ability to assume two very different characters in a most creditable and pleasing manner. The scenery is fresh and well painted, and the production is in every way most cleverly produced. The play, which is far above the general class of those seen at the New Academy, should have one of the best engagements of the year. Majestic—"The Belle of Richmond." A prettily staged production of Southern life, entitled "The Belle of Richmond," serves to introduce Messrs. Middleton and Barber at the Majestic this week. The play cleverly introduces many of the types and customs of that section which have made it famous as the land of romance, and a sufficiently stirring story is woven to hold the wrapt attention of the audience. Of course, as in all well-ordered dramas, it is the love for fair woman which gives the motive and purpose, and as the "belle"—the particular woman in this case—is well presented by Miss Almslee, the means seem most amply justified. Through the several scenes the tempo is maintained to the end, and the hand does not deserve, but in the end right triumphs, and his more worthy rival wins the coveted prize. Mr. Barber, in the role of the hero, is distinctly above his readings being given with a quiet earnestness rarely seen. His make-up is somewhat exaggerated, but this falls to mar the splendid impression he makes. Mr. Middleton appears in the rather small role of Silas Smart, extra, and does much comedy therefrom as to win deserved applause. Mr. Stanley W. James, who was one of the well-known favorites with the recent Purcell stock company at this house, returns to the city in the role of the unworthy suitor, but yesterday's audience refused to believe him wicked, and insisted on applauding his efforts and presenting him with flowers. His work was most creditable. Very much of the success of the piece is due to the efforts of Miss Almslee, whose portrayal of the name part is artistic in the extreme. To a pleasing personal appearance she lends careful technique, backed up by native talent, and the result is most happy. The remaining roles are well handled, and the play is amply staged.

FROM WOMAN'S POINT OF VIEW

The man or woman who can retain faith in human nature and continue to hold out a helping hand after meeting with base ingratitude from those who owe a moral debt that can never be discharged is high above the ordinary mortal, and deserves public homage. I thought just that when I heard that the generous hand that made fame and fortune possible to one of the most popular prima donnas in grand opera has been again extended to two young women with exceptional voices. The prima donna has publicly repudiated the aid she accepted years ago, although she admits the cash payment of her indebtedness.

I happen to know something of the real truth of the matter, for I gave her the first newspaper notice she ever had. A young man who had heard her sing at some private function, and met her afterward, asked me if I did not want to do something for her, for a remarkably clever young girl, of course, I did, and he supplied me with the facts that the little story which caught the eye of the editor of a powerful New York paper, a woman was sent to me to secure the girl's address, and on the following Sunday the budding prima donna was the feature of a page story abundantly illustrated.

But her future was settled before all that. A man with a generous heart, deep pocketbook, and an intense love of music had made it possible for this budding prima donna to realize her ambition. He allowed her \$100 a month for living expenses while she studied under the best masters of Europe, whose fees were supplied from the same deep purse as the other sums. After the girl had received recognition and a firm footing in her chosen profession she began to repay her debt, without interest, for her benefactor would take nothing but the principal. Her cousin told me that she had repaid every dollar she had become a favorite, but that was not quite the fact, as I found out from the man who had the best chance to know. But she did pay all eventually, and then proceeded to do every thing wrong, so that such obligations cannot be wiped out with money.

If she and her family was not too proud to accept assistance, they have no reason for being ashamed of it at this late date. All the time for a month will do her no good, for the story is too well known to be explained away. They really are an injury to her, for no amount of talent compensates for a lack of decent gratitude. Sooner or later she will feel the effect of her foolishness. The man to whom she owes gratitude is his quarterly bill, suggesting that such obligations cannot be wiped out with money.

But he heard new voices of great promise, and straightway forgot past disgraces. Both girls needed money to place them where they belong for instruction, and when they must live with their study. More than that, they must have bodily comforts, for good health is an important factor in the success of a singer. They are to have the same treatment accorded their predecessor, and many before her, and since they know the story of ingratitude and condemn it, there is reason to believe that it is not likely to be repeated. The world needs a host of such benefactors, but how are they to be found when incidents of this kind are public knowledge? BETTY BRADEN.

W. C. BREUNINGER DEAD.

One of the Oldest Manufacturing Jewelers in Washington. After a long illness, William C. Breuninger, one of the oldest manufacturing jewelers in Washington, died early yesterday morning in his seventy-sixth year. He had never entirely recovered from an accident received a year ago. Funeral services will be held to-morrow from his residence, 433 Massachusetts avenue northwest, Rev. Dr. Wallace Radcliffe officiating. Interment will be in Congressional Cemetery.

A SEMI-PRINCESS GOWN.



The semi-princess is a favorite model this season, and a charming design for a "miss" frock, following these popular lines, is here illustrated. The dress consists of an overblouse tucked over the shoulders and attached to a five-gored skirt by means of a belt. A plastron front, which is attached to the belt in front by a button and to the overblouse at the shoulders by straps of ribbon, gives the desired princess effect. The gown may be worn over any preferred guimpes or underbouses, and will be found most becoming to a youthful figure. Pongee, taffeta, voile, or any of the new tub materials may be used for developing the model, 6 yards 27 inches wide being needed for the 15-year size. Four sizes, 14 to 17 years. A pattern of this may be obtained by inclosing 10 cents in stamps and addressing Pattern Department, The Washington Herald, 734 Fifteenth street northwest, giving the number (484) and size wanted.

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WE have at last succeeded in securing enough of these beautiful new fabrics to advertise. Last week we had a big lot in, but before we could get them advertised they were all sold out, and we were taking orders on them. For to-day we have a large lot of the following ground colors: Light blue, pink, lavender, black, brown, and white. The designs are applied in white upon the colored grounds, and in colors on white. First Floor—Wash Goods. The designs are arranged to fit the leader at intervals of every 6 inches, which gives a full skirt length and plenty of material for making the dress and skirt in any style desired. There are five different patterns, among them the popular Greek meander, a zigzag or serpentine effect, a very effective diamond design, and others equally attractive. This fabric can be made up and worn the whole season without laundering, just the same as a wash silk or organza, as it is not affected by dampness. It is the very latest introduction into the realm of wash goods, and has taken with the world of fashion like a mighty conflagration.

REFLECTIONS OF A BACHELOR GIRL.

By HELEN ROWLAND. The woman who pins her faith to a man won't find a safety-pin strong enough to stand the strain. Violets mean friendship; but orchids at \$4.00 apiece from any kind of man mean business. Don't try curing a husband of the grip by giving him whisky; it's too slow a process. In love, the best way to erase one face from the tablet of memory is to draw another across it. If street cars never broke down, what would the man who gets home late tell his wife? Making pink tea for a man on a pleasant afternoon is quite different from making black coffee for him on a rainy morning. Always try to make a husband happy, but don't try to make him laugh when he's shaving. The longest way round seems to be the shortest way home for the man who is on his way from the club. If the knot in the marriage tie were only a slip-knot!

GREAT COMMONER OF JAPAN

By FREDERIC J. HASKIN. Doctrines of the rights of man. First of all, he learned to read the Bible. Then came the political document which the devoted missionary possessed, the Declaration of Independence. Young Okuma read the immortal charter of American protest and independence, and his soul was set on fire. Just the other day, seventy years old and blessed with every comfort which man can claim, he sat in the magnificent library of his hadly appointed home and said: "I now occupy a position of independence when I was a boy made such an impression upon my soul that the doctrines proclaimed by it have ever been my guiding rule in life."

In view of this it is not strange that Count Okuma should admire the great American Democrat, Thomas Jefferson. When he learned that the Declaration of Independence had been written by Jefferson he set about studying the career of that statesman. He read several biographies and some extracts from Jefferson's own writings and became familiar with his principles. Three years ago Mr. William Jennings Bryan was the guest of Count Okuma, and the conversation fell on Jefferson. When Mr. Bryan went back to the United States he sent Count Okuma a complete collection of Jeffersoniana, which now occupies a position of honor in the old Count's library. The influence of Jefferson upon Okuma's life is marked. As Jefferson in his old days placed the University of Virginia above every work of his life, so the most worthy deed, as Count Okuma is prouder of his position as founder of Waseda University than he is of all his political accomplishments. Waseda University is at the very gates of Count Okuma's beautiful "manor grounds," just as the University of Virginia was at the gates of Monticello. But when Count Okuma looks out upon his school he sees an institution in which 8,000 young men are being brought into the light of the higher education, while Jefferson could not have counted that many university students in the whole nation in his time. In the concluding chapter of Count Okuma's recent work, "Fifty Years of New Japan," he frankly says that the Japanese nation is not yet arrived at the level of civilization enjoyed by the other great nations. He declares that Japan is still at school, and must stay on at its studies until the task is finished. Then, he thinks, Japan will be the equal of any nation on earth. While recognizing the inferiority in accomplishment, he denies that this is inherent or permanent. Therefore, he opened, heart and soul, to the Japanese government adopting a policy by which it pledges itself to accept as right the mandate of another nation that Japanese people shall not go where they please, just as foreigners are allowed to come and go in Japan.

It was in support of this doctrine of national pride and dignity that Count Okuma voiced the anti-American sentiment which stirred Japan a year ago, although he used the issue to hammer the heads of the cabinet. Now that the issue is no longer to be used as a political cry, Okuma and all his followers have ceased to talk. Count Okuma declares, as all Japanese will declare, that the United States is Japan's best friend and that trouble between them is unthinkable. But Count Okuma adds, as other Japanese do not, that the United States must treat Japan as an equal in every respect. When asked to address himself to American newspaper readers, he said: "Japan came into the community of nations by the introduction and under the guidance of the United States, which fact we appreciate. We were taught by the United States, and we are still learning from America. But the Americans should remember the words of the ancient philosopher who declared that to teach, one must learn. The United States is still at school, and is to be a pupil. Japan. We learn from them, and they should learn from us that they may be better understood us. Nowadays the American understanding of the Japanese people is imperfect. The whole trouble is due to the fact that the American people do not understand Japan, and are spreading the forbidden doctrine in the country. The Emperor went to Japan by night from that renowned missionary the young Okuma learned of the great world outside of Dai Nippon, of the nations where men ruled themselves, and of the precious

While Japan has adopted the forms of a popular government, the voice of the people in affairs of state is heard but as from afar. Count Okuma is both admired and suspected because of his democracy, and if that quality has won him many warm admirers among the people, it has also lost him the influence with the governing class which he might otherwise have had. The explanation of his status goes far back than the modern political career of the elder statesman. In old feudal Japan the two strongest clans were those of the Choshu and the Satsuma. These two clans still rule in Japan despite the changes in form of government. It is within the pale of the oligarchy, and has maintained his influence by sheer force of character, broadness of mind, and knowledge of practical politics. While his power has been great. In the days when it was still a question whether the Emperor should be elected or whether the greater part of his power to the people Okuma stood as the champion of popular rights. His programme was always modified by the powers that were, but, nevertheless, he was gained a part of what he fought for. He was the founder of the progressive party in Japan, has been prime minister, and now, although retired from active politics, is still to be reckoned with as a power. He, like the other elder statesmen, has been connected with governmental affairs from the time of the downfall of the Shogunate. He was the intimate friend of Okubo, one of the great triumvirate which brought about the restoration, and is to be regarded as the highest authority upon questions of Japanese history of the past half century.

Fifty years ago Count Okuma was a boy of twenty living in a small Japanese town, trained in the virtues of the ancient Japanese learning, and sharing with his fellows all the beliefs and prejudices of their exclusive race. But to these ideas he added curiosity, and curiosity was his making. The visit of Commodore Perry and the granting of treaty rights to foreigners by the Shogun had set all Japan to talking about the "red-haired barbarians." The law set its face sternly against the Christian religion and missionaries, and while Okuma approved of the law, his curiosity impelled him to inquire about these strange people. So it happened that Okuma heard of an American missionary who was secretly spreading the forbidden doctrine in the country. He went to Dr. Verbeck at Nicodemus went to Japan by night from that renowned missionary the young Okuma learned of the great world outside of Dai Nippon, of the nations where men ruled themselves, and of the precious

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therefore willing to pay heed to the sensational newspapers. The Japanese people are a peaceable people and want no trouble. There is no sense in sentimental excitement against the Japanese, but it is only temporary; it will gradually die out and will be settled without difficulty. In time even the labor element in America will get over its apprehension and will admit that the Japanese are not a dangerous element. In the meantime the yellow journals are responsible for keeping alive the agitation. But with all his peaceful talk, Count Okuma holds that a Japanese man is the equal of any man, and that the dignity of the nation requires that he be so treated. If any one dares to question him, he will turn to that old document which set his soul on fire fifty years ago and quote: "We hold these truths to be self-evident; that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness." (Copyright, 1908, by Frederic J. Haskin.)

AMUSEMENTS. NEW NATIONAL. RICHARD CARLE. "MARY'S LAMB". ABORN OPERA COMPANY. NATIONAL SUNDAY AT 8:15. MME. LILLIAN NORDICA. MR. WALTER DAMROSCH. THE NEW YORK SYMPHONY ORCHESTRA. TO-NIGHT AT 8:15 COLUMBIA MATINEES. MR. JAMES O'NEILL. BELASCO. THE PRINCE OF PARCHEESI. NATIONAL JUNIOR REPUBLIC. GAYETY THEATRE. THE GIRL FROM HAPPYLAND. THE BRIGADIERS. NEW ACADEMY. MISS BEULAH POYNTER. LENA RIVERS.

Garfield Hospital Benefit Luncheon. Beginning yesterday and continuing throughout the week, a luncheon will be given by the ladies of the Garfield Hospital at the Young Men's Christian Association, 1705 G Street, for the benefit of the hospital. It will be held each day from 12 to 3, and was set for this week to make it useful and convenient for the delegates to the D. A. R. convention at Continental Hall, as well as also worthy of patronage of business people. Professional chefs have been engaged to prepare the meals.

APRIL 21 IN AMERICAN HISTORY. 1219-The armament under Cortes arrived on the coast of Chalchicomula, a part of the Mexican empire. 1774-A tea ship arrived at Sandy Hook, but the pilots, under instruction from the duty committee, refused to bring her up, and a "committee of vigilants" took possession of her. In a few days she returned to England. Another ship arrived with eighteen chests of tea, which the people seized and emptied into the river. 1803-Robert M. E. Hunter, statesman, born. One of the Southern triumvirate. 1806-Battle of San Jacinto, Tex., between the Mexicans under Santa Anna, and the Texans, the latter led by General Houston. The Mexicans were defeated. 1808-Roof and wall of Madison Square Garden, New York, fell during the building, killing four persons. 1808-Spanish-American war began. 1809-Striking miners in Pennsylvania ordered to return to work, pending adjustment of grievances by a joint conciliation board. 1865-Philadelphia swept by cyclone, damaging more than 800 buildings and injuring scores of persons.

AMUSEMENTS. Chase's POLITE VAUDEVILLE. JOE WELCH & CO. in "At Ellis Island." Novello's Celebrated Circus Spectacle. NEXT WEEK—A NIGHT ON A HOUSE-TOP. NEXT WEEK—A NIGHT ON A HOUSE-TOP. MAJESTIC THEATRE. The Belle of Richmond.

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