

THE WASHINGTON HERALD DRAMATIC DEPARTMENT.

HECTOR FULLER, Editor

PROGRAMME FOR THE WEEK.

Table listing theatrical works and their respective authors and performers, including 'The National', 'The Columbia', 'The Belasco', etc.

A Critic's Position.

An old argument of theatrical managers has been revived by the appearance on a local stage of one of Washington's music critics for the purpose of demonstrating her ability to sing the roles she criticizes.

The value of musical criticism might be greatly enhanced were it either possible or practicable for every critic to make an occasional appearance in some of the more important operatic roles.

There are many music critics in the United States who have interested themselves in singing, and who are in the possession of excellent voices.

By the time the critic learned philosophy enough to keep his disposition unruined, he would be too old to sing.

Mabel Tallaferra has changed her plans for next season, and, instead of retiring from the stage at the end of the run of 'Polly of the Circus,' she will resume the role for a short tour next fall.

Stage Profanity Again. In this column last week we spoke of the violation of public taste as exemplified by the enormous and distressing growth of vulgarity and the use of profanity on the stage of the theater.

The frightful incongruity of this was further emphasized by the fact that one of the shows was given for the benefit of 'The Christ Child Society,' and yet one of the main features of this entertainment was a song with the refrain, 'Ain't it hell?'

It is only fair to point out here that there is one theater in Washington that will not tolerate any use of vulgarity or profanity on the stage, and that is Chase's Vaudeville Theater.

At Chase's Theater not even a mild-mannered 'damn' is allowed, and so insistent is Mr. F. B. Chase on this that he has cancelled more than one supposed-to-be high-class act because it would not conform to the rules.

romage of the theater, and it should seem to be common sense and business sense for the managers to insist that performers on their stages shall 'make good' on their merits.

We are to have Salome, with Richard Strauss to conduct the orchestra. Such is the cable advice received from Paris, where Oscar Hammerstein said Mary Garden would sing the title role.

The Magicians.

As far back as the authentic history of man extends, we have record of the recourse to conjuring, legerdemain, or so-called magic for purposes of entertainment, religious observances, or the furthering of political enterprises.

Although always flourishing in the Orient, especially in Germany and France, in which latter country it probably attained its Western zenith in the attainments of that celebrated trickster, Robert Houdin, who employed it in many forms, and wrote a famous text-book, which is still extant, furnishing material for many modern disciples, it was in the Orient that the 'art of producing extraordinary effects by ordinary means' reaches its greatest perfection.

It is nevertheless true, however, that the Hindus are the possessors of the highest principles of the art, both as regards skill of the hand and use of scientific mechanical adjuncts, and it is to them that most of the famous modern exploiters of the science have looked for instruction, our present leader purveyor, Kellar, publicly acknowledging his indebtedness to them for a skill derived from long sojourns in that country and a close study of their methods.

After nearly fifty years spent in affording acute and amusing entertainment to several succeeding generations of Americans, this man can now retire to private life conscious of having enlivened the recreation hours of thousands by an exposition of his art in its most pleasing phases; claiming nothing beyond scientific study and practiced skill, and never stooping to the base uses of charlatanism.

To-night at the New National Theater, Creator's act will be heard, assisted by Miss Katherine Rosenkranz, a well-known contralto soloist of Philadelphia.

Creator has many warm admirers here, and his frequent visits have more firmly established a clientele that is always eager to attend a Creator concert.

All of the harshness is smoothed out, leaving a full tone which blends into a body of sound like that created by a great orchestra. In fact, as time passes, Creator seems to lean more toward the orchestral style. The point of demarcation is very close. This seems to be his idea of hand perfection, and clearly points the direction of his thought.

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ROLLING STONE MCINTOSH.

What He Has Adventured and What He Hopes to Do.

It isn't often that a man leads a strenuous and active life for a quarter of a century preparing himself for his future life's work, but this is what Burr McIntosh has done.

Mr. McIntosh, as many know, was not only a champion college athlete, one of the best amateur pool players in the country, as well as an expert card manipulator, but he has also made successes as a journalist, actor, author, photographer, publisher, and now a lecturer.

Possibly it is the old story of the proverbial 'rolling stone,' but while the world turns the great success of each of his vocations, it develops that he has not been—at least to an alarming degree—financially. But now that is to come, judging from the opinion expressed by himself yesterday.

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GUY STANDING'S CAREER.

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NOTES OF THE STAGE.

E. H. Sothern has postponed his benefit in aid of the Actors' Fund until next autumn.

Frank J. Kirke, James A. Heenan, and William Elliott have signed with Selma Herman.

Enenor Robson has gone back to 'Salony Jones.' She is offering it in Brooklyn.

Flora Juliet Bowley has been engaged by Henry B. Harris for one of his next season's few productions.

Nat Goodwin sends a denial to the story that he is to resume his tour. He says he will not play until fall.

The domestic affairs of Mr. and Mrs. Dustin Farnum have reached the courts. Mrs. Farnum wants a divorce.

Dorothy Donnelly has renewed her contract with Henry B. Harris, and is promised a leading part in a new play.

George Arliss has purchased a new play, called 'The Devil,' which he expects to produce early next season.

Negotiations are going on for the appearance of Charles A. Bigelow at the New York roof for a summer season.

Bert Leslie has been engaged to assist Hattie Williams in 'Fluffy Rufles,' and the vaudeville stage loses a good actor.

Louis Netherese will go to Australia about the time Margaret Anglin sails, to look after some business details for Henry Miller.

Mary Shaw is to bring out a new play in San Francisco called 'The Whirlwind,' adapted from the French by Algeron St. John Brenon.

Percy Mackaye has written a new play called 'Mater,' for Margaret Anglin, which Henry Miller will produce around the first of the year.

ACTORS' WHO'S WHO?

Alfred Hudson, sr., comedian at the Belasco, holds the record for the longest theatrical engagement, he having appeared for a dozen successive seasons in the company of the late Sol Smith Russell.

Minnie Seligman is now Mrs. William Bromwell, wife of the handsome leading man and former star of 'Capt. Barrington.' Her first husband was Robert L. Cutting, the millionaire clubman, from whom she was divorced.

Irene Franklin, the dainty singing comedienne, who has captivated polite vaudeville, has another song 'Ain't it Hard to Get a Beau?' and New York vaudeville patrons were simply tickled to death by it.

Frank Craven, the character man of the Belasco Theater stock company, is said to be the best golfer among the actor folk, possessing over a score of trophies he has won on the links in various parts of the United States, Canada, and Mexico.

Out of Dixieland there has come a singer of the 'shoutin'' songs, Miss Ray Cox, who is said to make Clarice Vance look to her laurels, lest she lose them. She is reported to have youth, beauty, and rare imitative gifts, and scores strongly by her quietly effective method.

Miss Dorothy Hammond, Guy Standing's leading woman at the Belasco, was engaged by cable for the role she created in Viola Allen's production of 'Irms Wycherly' last season. She mastered the lines of her part aboard ship, en route to New York, and, although she appeared after but one rehearsal, her performance was warmly praised.

Charles Meyer, principal comedian with the Aborn Opera Company, who will appear as Kibboon at the National this week, is a comedian who has been prominent in many of the best of comic opera productions since his first big hit in the original cast of 'Tar and Tartar.' He was with the Castle Square Opera Company during its long runs in New York and Boston. Following Raymond Hitchcock in the title role of 'King Dodo,' and later met with success in the cast of 'The Tourists,' under the Shubert management.

The Messrs. Milton and Sargent Aborn have shown a desire to give preference to Washington singers in many of their opera companies. Last season at the New National, Miss Estelle Wentworth, a Washington singer, was prima donna soprano for a number of weeks. To-morrow night Miss Rene Dietrich, of 1209 East Capitol street, will appear in this same capacity as Cleopatra, the princess in 'The Wizard of the Nile.' Miss Dietrich was born in this city, and graduated from the Business High School in 1883. She was a student of Prof. Mayo, who taught her the piano, and of Dr. Kimball, who gave her some instructions in voice culture.

With a view of finishing up her instrumental music I sent her abroad to Stuttgart, Germany, to attend the Royal Conservatory of Music for over two years. There they concluded that she had a coloratura voice, and she then also took up singing.

She went to New York last December, and Mr. Savage, after hearing her sing, put her in his 'Merry Widow' Company, giving her a small part. After a few weeks in the 'Merry Widow' Company, she sent her out to join the 'Tom Jones' Company, which was managed by Mr. Cunningham. The 'Tom Jones' Company closing in Pittsburgh some weeks ago, she went back to New York with a view of returning to the 'Merry Widow' Company, and admittedly his greatest opera, 'Contes d'Hoffmann,' or 'Hoffmann's Love Tales,' as the English translation is called. This charming composition, generally described as an opera comique, but more properly an operatic novelty, was first presented in this country by Oscar Hammerstein at the Manhattan Opera House, New York, during the past season in French. Its production was one of the daring examples of that liberal impresario, throwing over of staid old traditions of grand opera in America by presenting a number of worthy operas that had never been presented on this side of the water before. Shortly afterward the Aborn English Grand Opera Company gave in New York the first American presentation of the same opera in English. Both of these productions of Offenbach's masterpieces were signally successful, and on account of the entire staid reception accorded to 'Hoffmann's Love Tales' in New York, Messrs. Aborn decided to present it with the same cast and equipment in Washington and Philadelphia, for nine performances in each city, with the original New York cast and spectacular production. Of the several versions of 'Les Contes d'Hoffmann' in use in Europe, Messrs. Aborn chose the one given at the Opera Comique in Paris as the most unique and entertaining, and it was from this version that their libretto was rewritten in English, with the lyrics and lyrics Americanized. The story is founded on the love affairs of a young German poet, told in a fanciful flight of imagination, almost an allegory, its four acts ranging from the pathetic, the poetic, and the beautiful to the comedy, pantomime and even some farcical situations, to all of which Offenbach has arranged some of his most delightful and appropriate music in the score. The cast to be seen in the original roles includes Eily Barnato, Henri Barron, Fritz von Ullrich, Homer Lind, Henry Vogel, Sol Solomon, Miriam Norris, Hester Collins, and C. W. Phillips.

Coming from a thoroughly musical family, Harry Luckstone's following the career of a singer and musician seems most natural. At an early age, he developed a boy-soprano voice of great range and power, and at the age of eleven years, toured the country with the Young Apollo Club, with which his marvelous tone E above high C was one of the features of their concerts. He was also one of the original boys with Harrigan and Hart at their Broadway Theater, and afterward with the 'Lulu' company, with whom he sang until his voice changed, when he took up the study of the violin. Becoming an accomplished and thorough musician, he returned to the theatrical profession as the youngest musical director of that time, being only nineteen years of age when he wielded the baton with the Lillian Russell Opera Company. When his voice came back it was changed to a full, rich, baritone, and his return to the stage as a singer came about in a unique and sudden manner. He was musical director with one of the attractions of the 'Lulu' company, when one evening the baritone of the company was taken ill and had to retire for the season. Mr. Luckstone left the orchestra pit to take the absent singer's place on the stage, and never returned to the conductor's chair again, remaining in a baritone role for the balance of the season. After that he entered the grand opera field, and has become widely known as one of the greatest baritones America has yet produced. When he was singing with the Aborn English Grand Opera Company, Mr. Luckstone conducts a studio of vocal culture in New York City, where he teaches a small and exclusive class. Among his present pupils he numbers Miss Maude Adams and a number of other stage celebrities of both the dramatic and operatic stage. Harry Luckstone's name has been prominent in the programmes of grand opera in English at the Aborn Opera House, New York, and with the Savage English Grand Opera Company.

While playing recently at Iola, Kans., Mr. and Mrs. J. C. Mack, of the Trans-Atlantic Burlesques, adopted a girl baby that was left with one of the police matrons by its mother, who could not provide for it. The Macks will take the



GUY STANDING, At the Belasco Theater.

sport, and as he was a very prominent actor, he naturally knew all the officials who were interested in the prize fight. I was so overcome with awe at being close to the great fighters of the day that I could scarcely speak. When the fight began, one of the timekeepers asked my father to hold a watch on the rounds, and during the third round my father put the watch into my hands, and told me to keep the count. I was so puffed up with pride at taking part in the momentous event that I don't believe I watched the time very carefully. That was my first appearance in public, and since then, though I have witnessed many big fights, I am glad to say that my public career has been identified with the stage rather than with the squared circle. However, I have always been greatly interested in boxing, and every morning I try to put in an hour of practice whenever I can find any one to spar with me.

Mr. Standing was a member of Charles Frohman's Empire Theater stock company for many seasons. One of his most memorable roles after leaving the Empire was the part of the circus rider in Bret Hart's 'Sue,' in which Annie Russell was starred. Another creation was in 'Brother Officers,' at the Empire, and after that he supported John Drew in a number of special productions, among them being 'The Mummy and the Humming Bird,' in which he created the role of Signor D'Orelli, the Italian artist, which will always be regarded by many admirers as one of his most remarkable achievements.

Two seasons ago Mr. Standing became a member of the 'Dollar Princess,' and later in a play called 'A Society Policeman.' This latter play, however, failed to win popular approval, and Mr. Standing then became a co-star with Miss Lena Ashwell, the English actress, on her American tour. During the past season, Mr. Standing has been co-starring with Theodore Roberts in 'The Right of Way,' and next season these two fine actors are again to be associated together as joint stars in a new play under the management of Klaw & Wallack.

Mention should not be omitted of Mr. Standing's work as leading man with Nazimova when she first appeared in New York. At that time Nazimova was an unknown quantity, and her managers determined to provide her with the best possible supporting cast. Mr. Standing was selected for the leading role in 'Comtesse Coquette,' and it was due to him, quite as much as to Nazimova, that the play achieved a record for sums annually. Mr. Standing comes to Washington for the summer which he would go to Europe for a vacation. 'I have been here two previous summers,' he said last week, 'and I am looking forward with eagerness to my third summer here. Washington is the ideal city for summer amusement—the park system makes everything seem cool, even if the weather does get warm, and your audiences are not to be equaled anywhere in the country. From now on, it will be the case of Washington that for every summer, that is, if your audiences continue to like me as they have done in the past.'

Mildred Hunter Arden, daughter of Mr. and Mrs. Edwin Arden, was married to Lieut. George W. Beavers, U. S. A., at the Church of the Transfiguration, New York City, on April 20. The Rev. Dr. George C. Houston and the Rev. Herbert Shipman officiated.

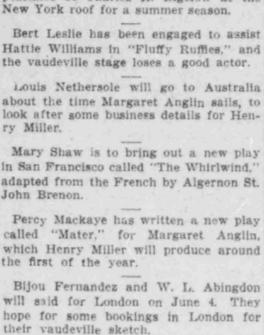
Miss Vira Stowe, the pretty ingenue of the Belasco stock company, is regarded as a 'find' by Charles Frohman, who has arranged to have her appear in one of his most pretentious productions early in the fall, although she has been on the stage less than a year.

Billy Gaston and Ethel Green, who were conspicuous in 'Babe in Toyland,' 'The Wizard of Oz,' and other nursery tale extravaganzas, are back in vaudeville, and are said to be most successful in 'Tid-Bits of Musical Comedy,' a concoction of their mirthful creations.

Robert Edson appeared in George Broadhurst's dramatization of Stewart White's 'Conqueror's House' at Providence, R. I., last Thursday night. The play is named 'The Call of the North.' The piece was continued for the remainder of the week, and will be given a regular production next season.

Liebler & Co. are organizing a road company to play 'The Man from Home.' Tim Murphy has been suggested for the leading role, played so long in the No. 1 company by Will T. Hodge. As has already been announced, Mr. Hodge will be the opening attraction in the play at the Astor Theater next season.

Margaret Mayo went abroad last Wednesday to see Fanny Ward in her play, 'The Marriage of William Ashe,' and then will make a brief tour of Spain. She will return early in August, to attend the rehearsals of 'Commencement Days,' which will be brought out by John Cort at a theater named after him now being built in Chicago.



GUY STANDING, At the Belasco Theater.

Elizabeth Marbury started on her annual pilgrimage to London on Saturday. She will shortly visit Paris, and spend the summer in Europe.

Henry E. Dixey has become a director of an iron foundry located at Dover, N. J. The company was recently incorporated with a capital of \$30,000.

A revival of 'The Alaskan' is planned for next season, to open in Chicago about September 1. Fritz von Ullrich has been engaged for one of the principal roles.

Margaret Wycherly has been engaged for the leading role in 'The Clue,' Charles Bradley's new play, that is to be produced at Atlantic City on May 7.

The household effects of Mrs. Leslie Carter were sold at auction last week, the sum realized being far below the actual value of the articles disposed of.

Charles Frohman has secured the American rights to 'The Dollar Princess,' and expects to offer it in New York next fall. Perhaps May De Souza will appear in the production.

Fannie Ward appeared as Lady Kitty in Margaret Mayo's dramatization of 'The Marriage of William Ashe' at Terry Theater, London, on April 22. She is said to have made a decisive triumph.

Bronson Howard has recovered from his illness, which one time threatened to become serious. His physicians say he will be able to go to the country in the course of another week or ten days.

May Irwin and her husband and manager, Kurt Eisfeldt, will sail from England on Thursday, April 23. They have made a tour of Germany since Miss Irwin closed her twenty-weeks' season in vaudeville.



GURE MCINTOSH, Lecturer, who will tell us our army and navy at the Belasco to-night.

His Idea. From the Youkers Statesman. Mrs. Crimmonbeak-it is said that a directory published in Metz, Germany, indicates every married man by inserting a star before his name.