

THE WASHINGTON HERALD

DRAMATIC DEPARTMENT. William Osborn, Editor

THE WEEK'S PROGRAMME.

The National—"The Merry Widow." The Belasco—"Eleanor Robson." The Columbia—"Robert Hilliard, Chase's—Polite Vaudeville, Academy—"Sal, the Circus Gal," The Lyceum—"Burlesque." The Gayety—"Burlesque."

The stage owes a debt of gratitude to Henry Miller. If this actor-manager had never given us the long line of stage portraits with which he is credited, or, in fine, had never done anything else but give us "The Servant in the House" and "The Great Divide," he would still be far in the van of the average American manager. In making it possible for the native stage to count two such important milestones in its progress he has made himself an enduring monument.

"The Great Divide," with its intense atmosphere of two diametrically opposing phases of American life, is a play which comes perilously close to being the great American play for which we have come to look as eagerly as the children of Israel sought the promised land. So far it is on points about the best of representative native drama. The only drawback to its being crowned is the old, old theme, which is of no nation or people, but of the universe.

"The Servant in the House," which we had again the privilege and pleasure of viewing, is by an English author and has English characters, but it was produced by an American manager and will be ever associated with Mr. Miller and a tribute to his belief in the taste of our people for the higher things of dramatic literature.

Both of these plays will last for all time, after thousands now passing and repassing in review have been lost to memory. As they take their places in American stage annals, high up among the topmost, there should be emblazoned on their records, in letters no less conspicuous than those spelling Charles Rann Kennedy and Henry Vaughn Moody, the name of William Miller.

After a week divided between "Ben-Hur" and the grand opera, two engagements which must have necessarily kept many regular theatergoers at home—because they had seen "Ben-Hur" and the grand opera was beyond the average purse—there was a generous attendance at the two musical comedies, with their hosts of pretty chorus girls and good, wholesome fun.

"The Three Twins" served at least to introduce to us a new comedian, and one who does not rely upon grease paint and horse play to score his points. Reference is to Clifton Crawford, whose methods were so unique as to be positively refreshing. Those who heard him recite realize that he is a splendid actor also. It seemed as though the large audiences at the National never would get enough of "The Yama Yama Man" and a clever Mayme Gehrue or the "Cuddle Up a Little Closser" song, which, though it preceded "The Three Twins" to Washington by about a year and a half, was nevertheless a prime favorite.

Jefferson De Angelis has a worthy vehicle in "The Beauty Spot," a musical comedy considerably above the average. At Chase's "Chevalier" simply turned them away, as the vernacular will have it, so that altogether the theaters were well patronized during the week just passed, and the patronage was well-deserved in every instance.

The support given to Hammer's Symphony Orchestra has not been such as to reflect honor upon Washington's ability to appreciate and support good music. Herr Hammer has given his time and money toward creating a musical organization which is second to none; certainly his conducting is of the highest possible artistic nature. As an interpreter of Beethoven he is absolutely a master.

Herr Hammer has put his whole heart into giving Washington classical music and deserves a loyal patronage. The Beethoven cycle is a real musical treat and one which has been wholly satisfactory from an artistic standpoint, and each concert an occasion of rare delight. The programme notes of Herr Hammer explanatory of the various symphonies are of extraordinary educational value and show him to be a musician of technical ability as well as artistic temperament.

The new Casino Theater in F street, near Seventh street, will open on the 21st instant. The house is to be cozy and conducted on a liberal plan, and will offer something new to this city, namely, "continuous vaudeville." The appointments of the theater are most attractive, and the best grade of patronage is to be catered to.

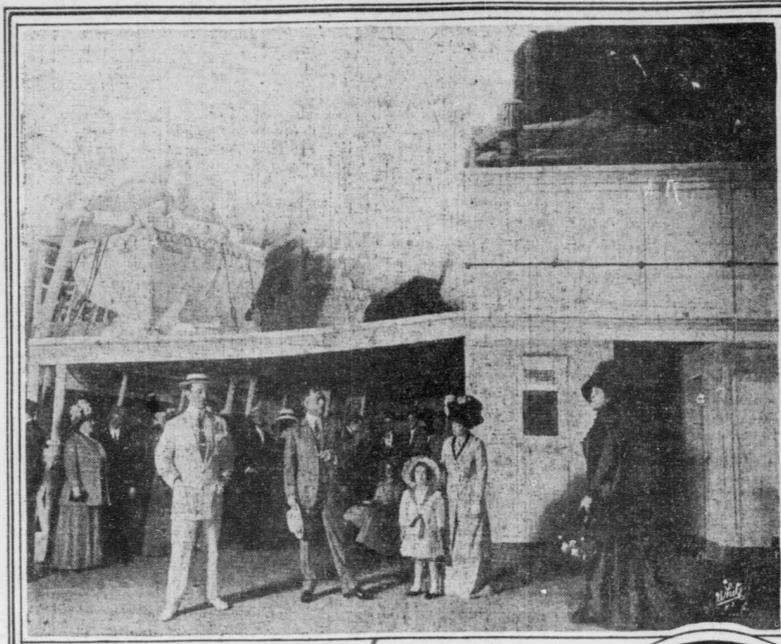
Striking Realism.

The curtain goes down upon the ocean steamship scene in "A Fool There Was" with Robert Hilliard, as the man, looking with mingled fascination and disgust into the eyes of the vampire woman. The hoarse blasts of the whistle boom out a warning for all visitors to go ashore. It is a real whistle, precisely like that used by the biggest ocean liners, and it fills the theater with an almost prophetic note of warning that a man's soul is about to be cut aloof from its mooring. It is only a detail, but how important the details are in a Frederic Thompson production is indicated by the fact that ten immense air tanks and a compressor are placed beneath the stage to work the whistle effect. The paraphernalia for this fifteen seconds of stage realism weighs over 20,000 pounds.

Moving Pictures at the Virginia.

William Airey, manager of the Virginia and Maryland theaters, announces that beginning Monday, January 31, the Virginia Theater will present six notable vaudeville acts, and also the finest pictures that money can buy. Mr. Airey selects his own pictures, and has proved that he can please all, as the big attendance testifies. At the Maryland Theater the biograph picture plays still continue to draw big crowds.

PLAYERS AND SCENE FROM WEEK'S PRODUCTIONS AT LOCAL THEATERS.



THIS WEEK'S PLAYBILLS

The Belasco—Eleanor Robson.

Miss Eleanor Robson, in Mrs. Frances Hodgson Burnett's play, "The Dawn of a Tomorrow," will appear at the Belasco Theater this week.

It is the dramatic story of a London waif, Glad, a child of the slums, who, amid the poverty and squalor of Apple Blossom court, has evolved a philosophy of optimism which converts every one with whom she comes in contact.

Glad, played by Miss Robson, is a quaint and attractive little creature, in love with Dandy, a coster, who is falsely accused of murder. Sir Oliver Holt, given up by his physicians as hopelessly ill, goes into the slums to become an unknown convert, but he meets Glad and becomes converted to her philosophy. A few hours in Apple Blossom court convinces him that he isn't sick after all, and he goes back to his domicile to assist himself with the plans of his rascally nephew, who is able to prove an alibi for Dandy, and prove to Glad that he is really dead.

The play is intensely dramatic, with many comedy situations, and Miss Robson has the best role she has ever acted. The original company from the Lyceum Theater, New York, will appear with her. Matinees will be given on Wednesday and Saturday.

New National—"The Merry Widow."

No matter how great the measure of their success, it is difficult to get actors of the first rank to continue in the same part for more than one or two seasons. After once securing a metropolitan endorsement in an important role and duplicating their success on the road, they are anxious to score in a new Broadway production. This has been overcome by Mr. Henry W. Savage, in the case of "The Merry Widow," with the result that this fascinating operetta will be offered at the National next week, with practically the same cast that delighted our music lovers on its first visit last season.

When we were favored with many of the original artists which presented this charming musical work simultaneously in New York and Chicago during its first year in America. We are especially interested in the forthcoming engagement because Frances Cameron will be seen again in the name part. Of the nine charming women who have interpreted the Merry Widow title role, Miss Cameron is considered the best exponent of the character. Miss Cameron combines the rare talents of singing, acting, and dancing.

The Prince Danilo will be Charles Meakins, who sang the role for six months at the New Amsterdam Theater, New York. Robert E. Graham, who has not missed a single performance since the premier of the operetta in America, is still playing the Marsavian Ambassador. John Thomas will be the comic Nish, and Anna Bussert, remembered for her splendid performance in "The Gay Hussars," will interpret the flirtatious Natalie.

With such an incomparable cast, new scenic and costume equipment, together with the famous Savage English Grand Opera Orchestra, the second visit of "The Merry Widow" should prove the red letter of the present theatrical season.

Chase's—Nat Wills.

That old jingle about "Hark, Hark," etc., applied to Nat M. Wills, who is to hold laughter leases at Chase's all this week. He is so well known here and so popular that it is not too much to expect that even the canines will take part in the greeting to this comic hero of 10,000 Marathons of mirth. As the colloquial saying is, there is nobody that has anything on Nat Wills, so far as his native health, which is the National Capital, is concerned. He is about the only comedian to whom Chase's grants the distinction of playing more than one engagement in a season. So far Nat has been here twice this year—counting in the present week's appearance—and judging from what New York's "wise ones" say of his new collection of comicities, he would be good for several more before the season of 1909-10 comes to a close, in May next.

The eleventh leading attraction to whom Chase's grants the distinction of playing more than one engagement in a season, who, with a fine company, including Joseph Sullivan, will present Edgar Allen Woolf's latest racing comedy, "Tips on Tap," in which a wife who bets her husband's money on the running of "the ponies" is the center of a regular maelstrom of mirth. The special foreign feature will be the Five Armanis, from Italy, who will offer a rare and delightful operatic and instrumental novelty, entitled "A Night in Naples." "The Mystic Climes" is a surprising and sensational presentation by the "Vivians," who are America's champion sharpshooters. Frank Orth and Harry Fern will be seen in one of those supremely ridiculous concoctions called "Sign that Book," in which an eccentric musician and a lubberly messenger box induce in antics that cannot

WILLIAM COURTLEIGH, ROBERT HILLIARD, EMILY WURSTER and NANETTE COMSTOCK in "A FOOL THERE WAS"

fail to compel laughter. The Marlo trio will be another European wonder. "Lightning" Hopper, the foremost American stage cartoonist, who puts a laugh into every stroke of his chalk, has been added to the list. "A Visit to the Zoo in Paris" will be given by the vaudeville.

Columbia—"A Fool There Was."

Frederic Thompson offers at the Columbia to-morrow night his newest and most startling production, "A Fool There Was," with Robert Hilliard and the entire original cast made up of players of class and distinction. It was this play which suddenly dispelled New York's apathy during the sluggish period of Lent last spring, and created a sensation which resulted in weeks of crowded houses. Porter Emerson Browne wrote a play. His inspiration was in Kipling's poem of "the rag and the bone and the hank of hair," previously made terribly vital by Sir Philip Burne-Jones in his painting, "The Vampyre." It has its human triangle, but reverses the familiar situation. Now, it is the fight for one man waged by two women—the honest wife and the seductive adventuress. The final struggle between the forces of good and evil is one of the most thrilling and gripping in modern drama. Frederic Thompson has staged this play with his usual prodigious outlay and artistic taste. The deck of the ocean liner, alert with the movement of passengers amid the bustle of departure, is graphic stage realism.

With Mr. Hilliard are Mrs. Henderson, as the adventuress, Nanette Comstock, as the wife, Emily Wurster, the remarkable child actress; William Courtleigh, one of the most distinguished leading men, as the friend, together with S. K. Walker, George Clare, Edna Conroy, Willard Robertson, M. B. Snyder, C. Russell Sage, and others, picked for peculiar personalities. Washington is one of the few cities in which "A Fool There Was" will be seen this season. It is booked chiefly for long runs.

The Academy—"Sal, the Circus Gal."

Patrons of popular price theatrical productions should find a welcome treat in A. H. Woods' latest offering, "Sal, the Circus Gal," which is recognized to the Academy to-morrow evening. Owen Davis is the author, and with his recognized and customary skill, he has woven a plot of exceptional originality and interest. The story is of a young girl, a waif, who, through a chain of circumstances, becomes the buffer of two of the most unscrupulous characters ever evolved in melodrama. Her adventures, her trials, her tribulations, and the opportune rescue and escape, excite interest and sympathy from the outset. Of course, in the end she triumphs, but before right gains precedence over might a series of thrilling climaxes, sensations, and original features, blended with tears, laughter, and heart throbs have to be encountered.

There are four acts and eleven scenes in all, and the drama is exquisitely mounted. The company is large and capable, including Miss Vivian Prescott and the famous Donzetti troupe of acrobats.

Gayety—"Girls from Happyland."

With Billy W. Watson, the whirlwind comedian of the nation, the "Girls from Happyland," who will be at the Gayety Theater this week, have a capital fun-maker. This clever and uproariously merry German comedian brings a revelation into the usual run of burlesque attractions, and those who are familiar with his rapid-fire comedy predict that the "Girls from Happyland" will carry with them laurels and coin wherever they appear. A great number of popular entertainers have been chosen to support the star.

The cast includes Frank Williamson, Joe Buckley, Lou Wolford, George Garden, Walter Sommers, Tommy Brooks, Murray Simon, Florence Belmont, Margie Austin, Nellie Watson, Ada Gilbert, and Marlin Marshall.

The Lyceum—"Town Talk."

At last we will have with us a show that has been highly praised all over the country for its originality and sensational comedy features and which has been doing phenomenal business everywhere. The show in question is "Town Talk; The Best Show on the Road," a new organization playing at the burlesque houses, and will be seen at the New Lyceum Theater this week.

Chase's—Polite Vaudeville.

Chase's next week will hold forth a bill in which the conspicuous attraction will be Charles Luvellberg's musical production de luxe called the operatic feature, comprising two operatic and picturesque episodes, entitled "Gypsy Life" and "The Carnival of Venice," which will be interpreted by a company of eighteen grand opera singers of wide note in the world of music. The extra added attraction will be a galaxy of beauties; the play written by her under the name of George Cameron, has been denied.



ELEANOR ROBSON in "THE DAWN OF A TOMORROW"



VIVIAN PRESCOTT in "SAL, THE CIRCUS GAL"

COMING ATTRACTIONS.

The Columbia—Mabel Tallafiero in "Springtime."

Mabel Tallafiero, in Booth Tarkington and Harry Leon Wilson's successful play, "Springtime," comes to the Columbia Theater for a limited engagement, a week from to-morrow night. Not only has Miss Tallafiero more than outdone her previous successes, but from all accounts "Springtime," itself, is in every way the most artistic and the most appealing stage picture that Frederic Thompson has presented. "Springtime" is as unlike the plays of yesterday as it is unlike the plays of tomorrow. It is a delicate, flower-like play, which can be best likened to a sweetly beautiful miniature of some maiden of long ago—a miniature that has come to life, and during the course of the play reacts the story of her little and big happinesses, her sorrows, and her love. Earle Browne, Joseph Brennan, William H. Mack, Francis D. McElm, and a dozen others make up a notable cast.

Belasco—Sam Bernard.

At the Belasco Theater, for the week beginning Monday, January 31, Sam Bernard, in a new musical comedy called "The Girl and the Wizard," which is the joint work of J. Hartley Manners and Julian Edwards, will be the attraction. It was but a few weeks since that Mr. Bernard closed his long engagement of four months in this play at the Casino, New York.

"The Girl and the Wizard," which is said to be full of wit and good music, will be presented here by the original company that proved so popular on Broadway. Mr. Bernard will be supported by Kitty Gordon, a great favorite in musical comedy circles in London, where for a few years past she has enjoyed great popularity as a foremost member of George Edwards' Gaiety Theater Company. Patricia Collins, Harry Condon, Clark, Hattie Lorraine, Harriet Standon, William Rosell, and others complete the cast.

Among the songs that have lit the popular fancy are "The Land of Love," "I Wonder If You're Lonely," and "How Can You Toot a Toot-toot If You Have No Toot to Toot?"

The National—"The Harvest Moon."

Augustus Thomas' latest successful drama, "The Harvest Moon," comes to the National the week of January 31, with the same admirable company that has been presenting the play in New York at the Garrick Theater for the past four months. "The Harvest Moon" is said to exemplify the fine craftsmanship of Augustus Thomas, which won him enduring fame with "The Witching Hour," and other notable contributions to American dramatic literature. "The Harvest Moon" marks a distinct advance in Mr. Thomas' work as an author, and it opens up a new field for the dramatist which will doubtless inspire other plays of an equally elevating type. The dominant figure in the play is the French actress, Monsieur Yavin, who combines the highest and finest traits of a true nobleman with the deep insight and scientific acumen of a Gallic scientist. This character has enabled George Nash to score a decisive triumph. Adelaide Nowak, Jennie Eustace, Margaret Sayres, the veteran John Saville, John Stokes, Thomas Russell, and Stephen Wright are some of the other admirable players enlisted in the production of "The Harvest Moon."

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ELEANOR ROBSON in "THE DAWN OF A TOMORROW"



FLORENCE BELMONT with "GIRLS FROM HAPPYLAND"

ENTERTAINMENTS TONIGHT.

Columbia—Burton Holmes in Old Japan.

"The old Japan to-day" is the topic for the travelogue at the Columbia to-night, delivered by Wright Kramer, in continuation of the finely illustrated series which he calls "The beautiful way around the world." When Mr. Holmes was in Japan this last summer it was his intention to devote only one travelogue to that country, about which he had said so much in the years gone by, but upon his arrival there he found such a wealth of absolutely new material, literary and pictorial, as made it absolutely necessary for him to write two absolutely new and absolutely different travelogues in order to do anything like justice to the rapidly changing conditions in the island kingdom. The travelogue will be devoted to Kyoto and its environs, with a side tour to the up-to-date manufacturing center of Japan, Osaka, called frequently the "Japanese Chicago."

Academy—Sunday Concert.

Helmuth and Sondheimer, a team which has proved to be one of the most successful attractions ever put on at the Academy Sunday concerts, will head the bill at that playhouse to-night. They will appear in a new double act, arranged for them and said to be one of the best in which they have ever been seen. In addition to these favorites, the management has engaged for a novelty act the well-known performer, Harry Bailey, and Harry Cutler will be heard in songs and parodies, introducing many of the hits of the day. As usual, an interesting programme of motion pictures has been provided.

Opening of Casino.

Despite the fact that many people have said that Washington could not support another theater, January 31 will mark the opening of a new playhouse in this city—a modern and thoroughly fireproof structure, which will cater to the best theatergoers in Washington. The Casino, which is being built by the Mayer Amusement Company, of which A. C. Mayer is the head, when completed, it is asserted, he the most modern fireproof playhouse in Washington. A high-class vaudeville performance will be given daily, and the management will make a bid for the patronage of ladies and children especially. Manager Mayer would not divulge the programme for the opening performance upon his return from New York City yesterday evening, where he went to arrange for several special acts that will grace the billboard for the opening week, but he stated that in order to get a good start the management intended to go away out of the beaten path of vaudeville to make the first performance an especially attractive one. Mr. Mayer said: "While the price of admission at the Casino Theater will be 10, 20, and 30 cents, I want to assure the public that the class of vaudeville which will be offered at this house will be of the best. The bookings at the Casino are in charge of the William Morris Company, and it is a well-known fact that that office is supplying the best kind of vaudeville for the high-class theaters in existence to-day. I have booked some feature acts costing as much as \$1,500 each a week. The character of the vaudeville at this house is going to surprise the theatrical public."

Auditorium—Moving Pictures and Vaudeville.

Another complete change of moving picture subjects and refined vaudeville acts will take place at the new Masonic Auditorium to-night, with other changes every other day throughout the coming week. This splendid service of all that is interesting and up to date in the motion picture world is meeting with merited patronage. The two long shows which constitute the evening's performance, from 7:30 to 10:30, has proved a pleasing innovation from the usual twenty-minute show, giving patrons an opportunity to enjoy an evening's entertainment in the one beautiful and spacious auditorium. Every possible range of pictures is shown, a specialty being made of interesting and instructive travel scenes, with enough comedy and dramatic subjects to please every taste.

"LA GIOCONDA" WITH CARUSO.

The Metropolitan Opera Company, of New York, will sing Ponchielli's beautiful opera of Venice, "La Gioconda," at the Lyric Theater in Baltimore on Wednesday night, February 2. This opera will mark the beginning of the last half of the Metropolitan's twenty-week season in Baltimore. Many Washington opera-goers have attended these performances by the Metropolitan in the Monumental City.

The cast for "La Gioconda" will contain three of the Metropolitan's leading singers. The famous tenor, Enrico Caruso, will sing the role of Enzo, the nobleman. This will be Caruso's second appearance in Baltimore this season. Emmy Destinn, the soprano, will be heard as La Gioconda, the ballad singer, who loves Enzo. The barytone, Pasquale Amato, will sing the role of Barnaba, the spy. Arturo Toscanini will conduct.

Maxine Elliott produced a new play.

Maxine Elliott produced a new play, called "The Inferior Sex," by Frank Stanton, at Toronto last week.

LOCAL STAGE NOTES.

Thomas Starr King was a famous San Francisco divine. His bronze statue in one of the public places survives the havoc of fire and earthquake. A young namesake, Starr King Walker, has a most important role in "A Fool There Was," that of secretary to the diplomat personated by Robert Hilliard.

Charles Miller ran over from Baltimore last week to arrange the preliminaries for the production of "A Fool There Was," at the Columbia, this week. Mr. Miller was formerly one of the best known sporting editors in this city.

Masuji Miyakawa, whose illustrated lectures on Japan are proving the novelty of the season, will open the Lenten period at Ford's, in Baltimore, early in February, and go from there to the Garrick Theater, in Philadelphia.

Frederic Thompson's beautiful production, "Springtime," with Mabel Tallafiero and a superb cast, will follow Robert Hilliard at the Columbia Theater, to be in turn replaced by Henrietta Crossman, in "Sham."

Having completed his bookings for the entire summer, Channing Ellery will be in Washington, this week, to arrange preliminaries for the series of concerts to be given at the Columbia Theater, early in March, by the Elery Band.

Richard Carls, in "Mary Lamb," one of the strongest comedy attractions on the road, will shortly be in Washington.

In a repertoire of standard plays Thomas E. Shea comes to the Academy early next month. In addition to "The Bells" and "Jekyll and Hyde," he will this season offer a new piece, entitled "The Counsel for the Defense."

Augustus Thomas is said to have scored as heavily with "The Harvest Moon" as he did with "The Witching Hour"—and that was a heavy score.

Elsie Janis has been a star for so long that it is difficult to realize that she has just passed the twenty-year mark. She was first seen on the Washington stage when she was a little child. In "The Fair Co-Ed," in which Miss Janis will soon appear at the New National Theater, she is said to have a part that fits her better than any other has, even taking into consideration the development of her already remarkable talent.

During the President's last visit to New York he chose as the play that he would see "The Passing of the Third Floor Back," in which Forbes Robertson will soon be seen at the New National.

The cast of "The Merry Widow" at the New National this week contains a number of singers who will be doubly welcome in Washington on account of the favorable impression they made in that tenuous opera last season.

In the operatic festival production at Chase's next week among the principal operatic singers are Bertha Selfert, Adelaide Bradbury, Harriet Marlotte, Edna Brunelle, Henri Santry, Sig. Pastel, Edward Metcalf, Russell Roushorm, William Elmore, Ray Ward, Olga Saylor, Joseph Battle, and Mile. Keyes. With the aid of a chisel and several cakes of ice, Marabini, at Chase's next week, will, it is said, produce some remarkable bits of frigid statuary. Charles Horwitz is the author of "Clancy's Ghost," the new sketch which will be played by Mr. and Mrs. Mark Murphy at Chase's next week.

SPECIAL ANNOUNCEMENTS.

Miss Hawke's Pupils in "Cinderella."

An event of local interest will occur at the Belasco Theater on the afternoon of Tuesday, February 2, at 8:30 o'clock, when the pupils of Miss M. Hawke will appear in the fairy spectacle, "Cinderella." The performance will be given for the benefit of the National Homeopathic Hospital, and tickets may be secured now from Miss Hawke, 152 Park road. The cast will include Elizabeth Forney, Ingeborg Fairchild, Minnie Saxton, Royal Foster, Spencer Brewster, Janette Poole, Hamilton Bell, and George Abrams.

New National—Elmendorf on Sicily.

Sicily, the three-cornered island at the foot of Italy's boot, will be the subject of Dwight Elmendorf's lecture at the New National Theater next Thursday afternoon. After five visits to the picturesque island, Mr. Elmendorf has an immense amount of material, from which he has selected only the most interesting bits for the construction of a lecture considered one of the most interesting and unusual that he has ever given. Views of Messina after the destructive earthquake will also be seen. The subject of Mr. Elmendorf's next lecture will be "Dalmatia."

NOTES OF THE STAGE.

Olga Nethersole on Sunday, January 9, made a personal call on Gov. Gillett, of California, and pleaded earnestly for a pardon for James Fenwick, a former member of her company, who is now serving a sentence at San Quentin prison.

Maude Allen, the English dancer, has made her American debut, appearing at Carnegie Hall, New York, January 20. She was assisted by the Russian Symphony Orchestra.

Charles Frohman is negotiating with Sir Charles Wyndham for an annual performance of one old and one new play in New York for a term of five years.

The engagement of Laurence Irving and Mabel Hackney in "The Affinity" has been so successful that it has been extended at the Comedy Theater, New York, thus postponing the Gotham view of "The Watcher."

Seats for "The Passing of the Third Floor Back" are still selling at the Maxine Elliott Theater for eight weeks in advance. Query: What chance will the rest of the United States have to see this play this season?

Maude Adams has been presented with an eighteen-foot racing motor boat, named "Peter Pan," which has already won fourteen trophies in Great Lake contests. A prominent boat building company was the donor, and the boat will be put in commission in Roslyn Harbor, off Miss Adams' country estate at Arkonkoma.

Miss Maxine Elliott produced a new play in Toronto last week, entitled "The Inferior Sex," by Frank Stanton, an English writer. Arthur Byron is her leading man. Her annual New York engagement begins shortly, and it is her intention to appear in that city in her new play.