

THE WASHINGTON HERALD

DRAMATIC DEPARTMENT. William Osborn, Editor

THE WEEK'S PROGRAMME.

- Columbia-Mabel Taliaferro. National-"The Harvest Moon." Belasco-Sam Bernard. Casino-Continuous Vaudeville. Chase's-Polite Vaudeville. Academy-Yorke & Adams. Lyceum-Burlesque. Gayety-Burlesque.

Between a play of optimism like "The Dawn of a To-morrow," with its uplifting moral tone, and a play like "A Fool There Was," with its depressing realism, we must perforce choose the former as representing the best interests of the drama. But there is no denying the strength and the truth of Mr. Browne's play. The hypothesis had been accepted by the whole world as a painful truth when "The Vampire" first was published and Sir Edwin Burne-Jones' picture was shown in all its blood-curdling nakedness, so that all Mr. Browne had to do was to furnish us the living puppets, and this, so far as the two important figures are concerned, he has admirably done. He has also given a poetic beauty to his lines and a naturalness to situations which must necessarily partake of the weird.

He has minimized the supernatural as much as possible and succeeded in convincing us that Kipling's man and woman are real people who might be found in the everyday walks of life. He has vitalized them, with the help of two unusually clever actors, beyond the hazy Burne-Jones idealism with which imagination had previously clothed them.

As long as we had the opportunity last week of comparing two plays offering such widely divergent object lessons, both tending to the same ultimate moral point, it might be well to say that there are perhaps in real life more vampires than "Glads" and more "Men" than "Sir Oliver Hoots." Therein lies the strength of "A Fool There Was," its unpleasant and painful reminder of cold, worldly facts. "The Dawn of a To-morrow" is just a latter-day fairy tale, a typical sentimental outburst by Mrs. Burnett, whose writings always give evidence of having been done for effect, rather than from an irresistible inspiration. Her sentiment is often found to be mawkish and superficial; and if one goes but a little below the surface there will be found idealized unreality.

For one more "Merry Widow" we will gladly give the whole past decade of other musical comedies, comic operas, and conglomerate what-nots, including comedians, near-prima donnas, and throaty tenors. But just as the Bostonians sighed in vain for another "Robin Hood," we fear Col. Savage will spend his time in longing for a successor to the Viennese masterpiece. Of course, "The Merry Widow" is not passé yet, and will not be for some years, but that will not prevent an exhaustive search for something equally as good, which, alas, probably is as yet unwritten.

We are told that "The Dollar Princess," now running on Broadway, is "The Merry Widow" of the hour, but the writer saw and heard it, and as long as he did not invite the comparison, does not mind saying that "The Merry Widow" outprints "The Dollar Princess" at every turn.

Percival Pollard, in his late dissertation on the men and events of American literature and drama, has the following to say in connection with theatrical exploitation:

"The very ratio in which the principals to a new play are advertised tells the tale. First we are given the name of the speculator who is to 'produce' the play, as the jargon has it, who furnishes the money and the authority. His name is writ largest on the bills, as if, forsooth, in buying the article he had become its creator. (That is the infantile reasoning whereby the late millionaire Whitney, buying the favorite for the Derby, thought to achieve reputation as a sportsman.) Next in importance comes the actor, the fellow who repeats what is another invented. The other, least and last, is the author. Indeed, often the author is not mentioned at all. What is true of the advertisement is also true of the actual bill of the play; there you discover the name of the customer as easily as that of the author."

The above, which the author uses as a portion of a leading up to a rather caustic criticism of persons connected with the stage, is a very fair statement of the modus operandi of modern theatrical business, and the mental spreading out of his idea is interesting, while one inference at least is certain in its truth. The best advertisement for a play is superior quality. The great majority of theatergoers are only interested in a play as it appears to them from the front. We cannot conceive how any great contingent of the intelligent who wish to be instructed or amused, as the case may be, can have any acute interest in, or even afford time for thinking about, the politics of the theatrical situation, the material or other relationship of those participating or the trades folk who furnish the accessories. The questions at issue are: Is the play worth while? and Are the actors engaged sufficiently skilled to give it an interesting interpretation?

"La Gioconda" in Baltimore. The next performance of opera by the Metropolitan Opera Company, at the Lyric Theater, in Baltimore, will be given Wednesday night, when Ponchielli's "La Gioconda" will be sung.

The cast will be one of the most notable that the Metropolitan has brought to Baltimore this season. The famous tenor, Enrico Caruso, will be heard as Enzo, the nobleman of Venice, who is loved by La Gioconda, a ballad singer, and Laura Adorno, the wife of another man. The La Gioconda of the opera will be Emmy Destinn, the well-known soprano. Pasquale Amato, the barytone, will have the role of Barnaba, the sky. Others in the cast will be Anna Mettschik, the Russian contralto; Guerrina Fabrik, a new Italian contralto; Andrea De Segura, the basso; Bernard Begue, Edoardo Missiano, and Giuseppe Tecchi.

Arturo Toscanini will conduct the performance without score, as is his custom.

ENTERTAINERS TO BE SEEN AND HEARD AT LOCAL THEATERS THIS WEEK.

SPECIAL ANNOUNCEMENTS.



THIS WEEK'S PLAYBILLS

The National-"The Harvest Moon."

The National Theater will have as its tenant the coming week another production bearing the trademark of Charles Frohman. "The Harvest Moon," the Augustus Thomas' latest powerful drama of modern life, comes direct to Washington from a triumphant run of four months at the Garrick Theater, New York. Although "The Witching Hour" was believed to touch the high-water mark in Mr. Thomas' career as a dramatist, "The Harvest Moon," in its psychological power, in its perfection of technique, and its graphic portraiture of living men and women of to-day, it is believed to surpass even that other enduring success.

The popular appeal of "The Harvest Moon" has been surprisingly great. George Nash, who plays the Frenchman Vanin, has scored a veritable triumph in the part, and his impersonation has been praised as a distinct stage creation. Mr. Nash is remembered and esteemed here for his superb work in "The Witching Hour" and other notable successes.

The Columbia-Mabel Taliaferro in "Springtime."

"Springtime," in which Mabel Taliaferro has scored the most triumphant success of her career, will be the attraction at the Columbia Theater throughout the current week. The play is by Booth Tarkington and Harry Leon Wilson.

As the name suggests, it is a play redolent of blossoms and love—a drama of tenderness and beauty—innocence and honest emotions.

"Springtime" has chiefly to do with the new-born love of the maiden Madeleine for a stalwart American youth, whose every word and deed was indicative of the best in American manhood then, as now. The young girl is an utterly new character and one which has been written to fit the physical and artistic qualities of the dainty star—Mabel Taliaferro.

Throughout the play runs an undercurrent of musical accompaniment which, while it does not obtrude itself on the senses of the audience, so mirrors the action and sentiment of the piece, that it almost becomes a breathing part of it. The winsome star, her supporting company of famous players, the tuneful accompaniment, the elaborate scenic production, the pretty costumes and quaint characters of a picturesque yesterday, together with a delightful love story, make the engagement of Mabel Taliaferro, in "Springtime," an important event.

Belasco-Sam Bernard.

Sam Bernard, in a new musical play, which is said to be the best one that this clever comedian has ever had, will be the attraction at the Belasco Theater next Monday evening. It is called "The Girl and the Wizard," with J. Hartley Manners and Julian Edwards as collaborators. Although Mr. Manners is well known as the author of several successful dramas, this is his first effort as a librettist. Its composer, Julian Edwards, is well known to lovers of music. He earned his laurels when he wrote the score of "Dolly Varden."

The supporting company contains many well-known names. Kitty Gordon is the leading lady. She is from the London Gayety Theater Company, where she is a great favorite. She is said to be remarkably handsome. Others in the cast are Patricia Collinge, Harriet Standon, William Rosell, Hattie Lorraine, Harry Corson Clark, and an army of young women who were selected for their charms of face and figure.

"The Girl and the Wizard" was played for over four months at the Casino, New York. As the libretto, Mr. Bernard is said to have the best part of his career, inasmuch as, in addition to his comedy work, he is permitted at times to rise to something much more ambitious.

Chase's-Polite Vaudeville.

Chase's this week will muster eighteen notable grand opera singers, formerly in the principal companies in London and New York, who will participate in "Gypsy Life" and "The Carnival of Venice," which are the two musical episodes comprising Lovenberg's grand operatic festi-

"Springtime" MABEL TALIAFERRO as MADEIRA, WILLIAM HARRIGAN as GILBERT AT COLUMBIA

GEORGE NASH AND ADELAIDE NOWAK IN "THE HARVEST MOON" AT THE NATIONAL

BEATTIE EVANS THE GAYETY

HEINRICH HAMMER CONDUCTOR OF BEETHOVEN CYCLE

YORKE AND ADAMS "IN AFRICA" AT THE ACADEMY

THE BELASCO-Mme. Nazimova.

Mme. Nazimova, who appeared here successfully in Ibsen's plays, has only retained one of those successes for her present engagement, which will take place at the Belasco Theater next week. She will be seen first in a new play, "The Passion Flower," by Brandon Tynan. In this play Mme. Nazimova will appear as a young society woman, the wife of a bank president, who unconsciously brings about his financial ruin. The role is said to give Mme. Nazimova the most varied emotional possibilities of any piece in which she has ever appeared. On Thursday and balance of the week, "A Doll's House" will be presented by popular request. During Mme. Nazimova's portrayal of the leading role of Nora here last year the enthusiasm displayed by the audience was the most pronounced ever witnessed in a local theater.

The Academy-"In Africa."

Yorke and Adams' musical comedy "In Africa" will be the offering at the Academy all this week, with the usual Tuesday, Thursday, and Saturday matinee. The play has an interesting story to tell about a prominent American and his son who are hunting big game in the jungles of the Dark Continent abounds in tuneful musical numbers, there being no less than eighteen song hits. The music was written by Herbert Ingraham, with lyrics by E. Ray Goetz. Aaron Hoffman is responsible for the book, he being also the author of their two former successes, "Bankers and Brokers" and "Playing the Ponies." In this piece Yorke and Adams are cast as two traveling salesmen. The locale of the story permits of very elaborate stage settings, and Manager B. E. Forrester has attended to this part of the production in a thoroughly pleasing way. The costuming is also very fetching.

The Gayety-The Rents-Santley Company.

Theodore Roosevelt, it would seem, is an everlasting fund for supplying cartoonists, writers, actors, and others, with material for their respective needs, and so long as Theodore remains in the heart of Africa shooting here and there one kind of game or another, he will continue to be the subject of jest and sarcasm. His movements in the jungle have been adapted to stage purposes, and in a burlesque entitled, "Teddy in the Jungle," the public may see much to laugh at and amuse them. A large company of forty-eight people are employed in presenting this travesty which will be presented by the Rents-Santley Company, at the Gayety Theater this week. Another burlesque entitled, "Gay Monte Carlo," is a review of the times to which Manager Abe Leavitt has given the same attention and care in the selection of players and mounting. The costuming of this latter piece is said to be particularly handsome. A chorus of thirty handsome girls have been made a special feature this season with the Rents-Santley Company.

The Lyceum-"Sam Devere Company."

When the "Sam Devere Company" comes to the Lyceum Theater, week of January 31, with the customary matinee, devotees of all that is good and refined in burlesque will have an opportunity of enjoying themselves in what is a real, live, up-to-date theatrical organization. This season the popular troupe of burlesquers will present two rollicking concoctions of mirth, melody, and song, entitled, "The Hoodlum's Holiday," and "The Queen of the Harem," both by J. Grant Gibson, who is a member of the company. In point of novelties, features, and sensations and surprises, the offering can compare favorably with any Broadway production.

COMING ATTRACTIONS.

The Belasco-Mme. Nazimova.

Mme. Nazimova, who appeared here successfully in Ibsen's plays, has only retained one of those successes for her present engagement, which will take place at the Belasco Theater next week. She will be seen first in a new play, "The Passion Flower," by Brandon Tynan. In this play Mme. Nazimova will appear as a young society woman, the wife of a bank president, who unconsciously brings about his financial ruin. The role is said to give Mme. Nazimova the most varied emotional possibilities of any piece in which she has ever appeared. On Thursday and balance of the week, "A Doll's House" will be presented by popular request. During Mme. Nazimova's portrayal of the leading role of Nora here last year the enthusiasm displayed by the audience was the most pronounced ever witnessed in a local theater.

New National-Elsie Janis.

Elsie Janis, the young star who has always been a great favorite with Washington audiences, will make her first visit in two years to this city next week in George Ade's "The Fair Co-Ed." Miss Janis, everywhere acclaimed the "wonder child," when her main stock in trade was her wonderful imitations of well-known actors and actresses in their most notable successes, has, under the direction of Charles Dillingham, amply established her own reputation as a decidedly apt comedienne. She has a real comedy of college life from the pen of that authority on undergraduate work and play, George Ade, in which she is said to have improved every opportunity for the development of her talents. "The Fair Co-Ed" is a musical comedy, the score of which is by Gustav Luders, author of "The Prince of Pilsen."

The Columbia-Henrietta Crossman in "Sham."

Henrietta Crossman, in "Sham," is announced as the attraction at Columbia Theater, the week commencing Monday, February 7, and there can be no doubt as to the quality of this offering. Miss Crossman has never been so well-suited with a play before, and she has been particularly fortunate in the selection of a cast, each member of which has won individual praise in this play. As for Miss Crossman, always delightful, her Katherine Van Riper in this play is a comedy queen. Those charmingly subtle touches by which she provokes her audience to smiles or laughter, and, perhaps, an occasional tear, are frequent in "Sham." The play deals with a vitally interesting subject—the hollow mockery of a certain phase of metropolitan society, and the pretence and subterfuge by which many schemes to maintain a position to which they are not entitled.

Chase's-Marie Dainton.

Chase's next week introduces a mammoth bill of merry magnets, led by Marie Dainton, the famous English musical comedienne, whose dainty morceaus of songs and simulations are said to have made this piquant and pretty London artiste an instantaneous hit in this country. The supplementary spectacular feature will be Jesse L. Lasky's "At the Country Club," described as the most tuneful, topical, and laughable production of the kind. The third special feature is heralded as the limit of laughable offerings, it being Spissel Brothers and company in the pantomime farce, "The Continental Waiter." Another innovation will be that of the Three Vagants, in a musical meandering, in which delightful vocal and instrumental numbers are frequent. The Wheelers should be exceedingly amusing in a grotesque and original automobile act, called "Fun on the Boulevard." Samaroff and

Auditorium-Moving Pictures and Vaudeville.

An entire new series of motion picture subjects will be shown at the New Madison Auditorium to-night, and in addition a new programme of refined vaudeville acts to give a pleasing variety to the evening's entertainment. These performances, which start nightly at 7:30 o'clock, are composed of two distinct shows, each running an hour and a half, so that a full evening's pleasure is enjoyed by patrons of this spacious auditorium. The greatest care is paid to the selection of picture subjects which will please every taste and offend none—travel, drama, comedy, and pictorial records of notable events of the day in this and foreign countries are some of the diversified into which the programme is arranged.

LOCAL STAGE NOTES.

"The Harrier," with Theodore Roberts and the attraction of the Academy, will play a return engagement at the Columbia Theater the week beginning February 11.

In "The Harvest Moon," Augustus Thomas goes even further in adapting the science of psychology to a dramatic theme than he did in "The Witching Hour." Not only telepathy and mental suggestion, but hypnotism is woven into the plot, which is novel in the highest degree.

John Drew, in "Inconstant George," will follow Elsie Janis, in "The Fair Co-Ed," at the New National.

Channing Ellery, manager of the famous Ellery Band, was a guest of the Italian Ambassador during the past week. The first concert in this city by the Ellery Band is scheduled for Wednesday, March 2, at the Columbia Theater.

"Little Nemo," Klaw & Erlanger's big spectacular musical show, is booked at the New National Theater for an early date.

Though Elsie Janis is a full-fledged star, she has by no means given up the imitations by which she won her first fame. When she appears at the New National next week she will hold the mirror up to a half dozen leading lights of the stage.

One of the heaviest productions seen in this city for many months is "Springtime," in which Mabel Taliaferro is to appear at the Columbia Theater this week. It requires three sixty-foot cars to transport the equipment.

Marie Dainton, the English comedienne at Chase's next week, is said to give a delightful imitation of Maud Adams' acting during the speech about Shandism, in "What Every Woman Knows."

When Henrietta Crossman comes to the Columbia Theater in "Sham," an entirely new stage setting will be displayed for the first time in this city.

George Spink, the author of "Bill Simmons," the song so popular recently, also wrote the music for Lasky's "At the Country Club," at Chase's next week.

Manager Fred Berger, of the Columbia Theater, paid a visit during the past week to his son, who is spending the winter at Saranac Lake, N. Y.

One act of "The Harvest Moon," the new psychological drama by Augustus Thomas, was originally acted at the Lambs' Club, New York, with George Nash in the principal role. Mr. Nash is well known and esteemed here in Washington for his fine work in "The Witching Hour," and his wife, formerly Julia Hay, is the daughter of the late Edwin B. Hay, of this city.

Frederic Thompson, who is returning East from California, is expected in this city during the current week, incident to the appearance here of Mabel Taliaferro in "Springtime."

New National-Elmendorf on "Dalmatia."

Dwight Elmendorf will deliver the last of his present series of lectures at the New National on Thursday afternoon, the subject being Dalmatia. This picturesque country, lying across the Adriatic from Italy, contains many traces of the days when it used to be ruled by the Venetians, and to-day there may be seen in the streets of its cities the costumes of the Middle Ages, making the views a riot of color. The coast line, indented with a series of fjords and protected by a chain of islands, offers many remarkable scenic marvels.

Hammer Symphony Orchestra.

As a most fitting close for its brilliantly rendered cycle of the nine Beethoven symphonies, the Heinrich Hammer Symphony Orchestra will present at the Belasco Theater, on Friday afternoon, February 4, at 4:45, the Ninth or Coral symphony of this master composer. The vocal part of this composition, which employs portions of Schiller's "Ode of Joy," will be interpreted by a chorus of 100 voices and a quartet consisting of Miss Flora Jackson, soprano; Miss Anna Brett, alto; Arthur Simpson, tenor, and Arthur N. Gardner, basso. The ability of Heinrich Hammer, the conductor of this symphony orchestra, to direct vocalists, as well as instrumentalists, will be fully illustrated on this eventful occasion, which marks the first rendition of Beethoven's coral symphony in this city.

Ruth St. Denis Coming.

Theater-goers of Washington will soon enjoy their first appearance in this city of Ruth St. Denis, the young American dancer, presenting a repertoire of Hindoo dances that have proved the sensation of London, Paris, Berlin, Vienna, New York, Chicago, and Boston. During her limited engagement in Washington at the National Theater, February 23, 24, and 25, Miss St. Denis will be seen in six dances, including "The Purda," wherein she portrays the "spirit of incense," "The Street," representing an Indian bazaar, and in which Miss St. Denis impersonates an Indian snake charmer and a cobra; "The Palace," in which the dancer appears as a Nautch girl, and "The Yogi," or Hindoo saint, in which Miss St. Denis portrays the meditation of an Indian ascetic in the heart of his native jungle. Perhaps the most important and remarkable of the cycle of dances originated by Miss St. Denis is called "The Temple," where she appears as Radha, a Hindoo idol, and interprets the mystic dance of the five senses.

The National-Maud Allan.

Maud Allan, the famous dancer, will appear at the New National Theater on Friday afternoon, February 4, at 4:30, in a revival of the classic Greek dance. Miss Allan has danced and interpreted the music of Chopin, Rubinstein, Mendelssohn, Grieg, etc., her performances having been witnessed by King Edward, Emperor William, the Czar of Russia, the Prince of Wales, the Crown Prince of Germany, in fact, by all the royal families of Europe. Miss Allan has not only become famous by the grace and beauty of her dancing, but also by her charm and intelligence. Miss Allan will interpret the melody in F, by Rubinstein, three Chopin waltzes, the "Spring Gyt" suite of Grieg, the "Marche Funebre" of Chopin, and "Waltz Caprice" of Rubinstein.

Miss Allan will be assisted by the Russian Symphony Orchestra, Modest Altshuler, conductor, an organization justly famous and liked here for the fine concerts they have given at various institutions in this city. They will play the overture, "Merry Wives of Windsor," Nicolay; two Caucasian sketches, "Ippolitov," "Tvanow," Andante Cantabile, "Tschalkowsky;" "Funeral March of a Marquette," Gounod; and "Marianettes," Glazunov.

The Columbia-Mme. Lehmann.

Mme. Liza Lehmann, the famous English composer, will appear for the first time at the Columbia Theater to-morrow afternoon at 4:30. She will play all the accompaniments to her own compositions, and will be assisted by Miss Inez Darbour, soprano; Miss Palgrave Turner, the English contralto; Mr. Berick von Norden, tenor; Mr. Frederick Hastings, baritone, and Albert Holl, the English boy soprano, who will sing her children's songs. As a composer Mme. Lehmann's work is full of strong expression, moving pathos, and when she feels so moved, an irresistibly delicious and humorous stamp of a strongly marked and intensely artistic nature. Mme. Lehmann will play the accompaniments for her famous Persian Garden, a miscellaneous programme of songs, and the nonsense songs from "Alice in Wonderland."

Edward A. Hines' Recital.

At the New National Theater, Sunday evening, February 13, at 8:30 o'clock, Mr. Edward A. Hines, the lyric tenor, will be heard in an interesting programme. Mr. Hines will be assisted by the Beethoven String Trio, Mr. Wolfstetter, cellist; Miss Frances de Grossart, soprano, and Miss Nellie de Grossart, contralto. Some of the numbers which Mr. Hines has chosen for presentation at this concert are: "Che gelida manina," "La Boheme," Puccini; "Del mio bollente spirito," "Traviata," Verdi; "Ariso di Loris," "Fedora," Giordano. He will also be heard in a duet with Miss Frances de Grossart, "O soave fanciulla," "La Boheme," and finally, for the first time, in duet with Miss Nellie de Grossart he will sing "Tardi si fa," from Gounod's "Faust."

The Philadelphia Orchestra.

The afternoon concert of the Philadelphia Orchestra, under the direction of Carl Polik, at the New National Theater, on February 8, in addition to a very striking programme in which the symphonic feature will be Raffaele's "Forest" symphony, will especially interest Washingtonians, since Miss Flora Wilson, daughter of Secretary Wilson, will be heard with the orchestra. Miss Wilson has just had a very successful concert at the Bellevue-Stratford in Philadelphia, and will select some of the best numbers of her repertoire for her appearance with the orchestra. The concert will begin with Brahms' variations on a Haydn theme, and will close with Liszt's symphonic poem, "Tasso."

Belasco-"Cinderella."

The beautiful fairy play of "Cinderella" will be given at the Belasco Theater Tuesday afternoon, February 8, at 3:30 o'clock, under the direction of Miss Hawke, for the benefit of the National Homeopathic Hospital. The cast includes such well-known child artists as Elizabeth Forney, the wonderful little toe dancer, who will play the part of Cinderella; Imogen Fairchild, the talented daughter of L. S. Taylor, manager of the Belasco Theater, who will interpret the part of Prince Felix; Minkie Saxton, who will be remembered as Jack the Giant Killer, will be the fairy queen; the two proud sisters will be played by Jeanette Poole and Marion Robinson; the Royal Porter will be played by Roy Foster; the two principal fairies by Ruth Shaw and Gertrude Barnes; Pedro by Spencer Brenizer; Dandin, the valet to Prince Felix, by Hamilton Bell, and George Abrams will be the page.

Mr. William Morris, the eminent American actor, has been honored by an engagement for the Lustspielhaus, Berlin, next summer, in a variety of roles in English, prominent among which will be his masterpiece, the Fool in Boker's "Francesca di Rimini."