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DRAMATIC DEPARTMENT.

HECTOR FULLER EDITOR.

PROGRAMME FOR THE WEEK.

Table listing plays and venues: The Belasco - 'The Mikado', The National - 'The Bachelor's Baby', The Columbia - 'The Fascinating Widow', Chase's - 'Polite Vaudeville', The Academy - 'St. Elmo', The Gayety - 'Burlesque', The Lyceum - 'Burlesque', The Casino - 'Vaudeville and Pictures', The Cosmos - 'Vaudeville and Pictures', The Majestic - 'Vaudeville and Pictures', The Avenue Grand - 'Vaudeville and Pictures', The Plaza - 'Moving Pictures', The Virginia - 'Moving Pictures', The Alhambra - 'Moving Pictures', The Howard - 'St. Elmo'.

SOME OF THE VARIED ATTRACTIONS AT THE THEATERS THIS WEEK.



Fritz Scheff, in "The Mikado," at the Belasco.



Francis Wilson, in "The Bachelor's Baby," at the National.



Mortimer L. Alsop, in "St. Elmo," at the Academy.

It was probably the increased cost of living that caused Mr. and Mrs. Broadview to decide that economy was necessary, and that, although they were both very fond of theatergoing, that this was one place where they could at least retrench.

It was Mrs. Broadview who had the real idea. "You know, John," she said, "half of the fun you and I get out of the theater is in talking it over afterward. Of course, dear, it's very pleasant to go with you once a week, but that is all we can afford just now. I think I fell in love with you first because you were so attentive to me at the playhouse. You always took care of my wraps; lifted my big hat out of the way—out of my way, at least—and you never made an excuse to go out and 'see a man' between the acts. And, dear, don't think I haven't noticed it—that even since our marriage you have never excused yourself to leave me in the theater. Believe me, I am very grateful, even if it does show that you are as much of a courtier as ever."

"I have read about the story of the play," said John. "It must have been fine. What impressed you most with it?"

"I think it was the sincerity of purpose behind it all, dear," she answered. "In the first place, I think 'The Passing of the Third Floor Back' makes you forget for the time that you are in the theater. It seems a moving panorama of life that you are looking at. Not life with a capital 'L,' but the life of common people, such as you and I, John; people full of faults, of pettiness and some unkindness—real human beings, John, with a slice of the Old Nick in all of them. That is where the sermon of the play comes in. You see, these people touched with grace; you see frowns change to smiles; dishonesty of purpose to honesty; kindness routs out unkindness; hatred and malice fade away in the presence of love."

"I quite agree with you," said John, "and as the producers of plays come to see that the people are eager to witness such plays as the one you saw, and such players as Mr. Forbes-Robertson, we shall have less and less of the other kind. For it is as true now as it ever was that good begetteth good."

THE discussion turned to the play John had seen. "I see that some of the newspaper critics handled it rather severely," said his wife. "Yes; and yet, though the play was not well acted and showed a number of grave faults in construction; I should not say that it was altogether a bad play. I confess that I think we are having altogether too many plays based on crimes and criminals, a trend due, no doubt, to the success of 'Sherlock Holmes' and 'Raffles,' plays which were frankly story-book affairs. They seemed to strike such a popular chord that some of our playwrights have got the idea that we, the public, are really interested in the nether world of crime. This was never the crime that theatergoers were interested in. It was the people who had to do with it; their motives, their hopes, their fears—it was these things that made that sort of drama possible."

THE WEEK'S PLAYBILLS.

The Columbia—"The Fascinating Widow." Julian Eltinge will begin a week's engagement at the Columbia Theater tomorrow night, surrounded by a clever company, in the new comedy, with music, entitled "The Fascinating Widow," the latest work of those successful writers, Otto Hauerbach and Karl Hosna, who are also responsible for "Madame Sherry," "Three Twins," and a number of other successes. Eltinge is undoubtedly the greatest artist on the American stage and belongs in the David Warfield class. His impersonations, for which he is noted throughout the entire civilized world, are nothing short of marvelous. His make-up, voice, facial expression, dancing, and short, ladylike steps are perfect imitations of a real woman. They are so perfect that usually the larger part of the audience persists in believing that he is not a man, claiming that no living man could be such a "dear."

National—"The Bachelor's Baby." Francis Wilson, in his capacity as author, has furnished in his comedy-farce, "The Bachelor's Baby," which he brings back to the New National Theater for a week's engagement, opening tomorrow night, a play of both sentiment and laughter. Since Mr. Wilson presented "The Bachelor's Baby" at this same theater a little more than a year ago, he has played it for nearly eight months at the Criterion Theater, New York City. A play with a title, "The Bachelor's Baby" without a baby would indeed be a misnomer, and the baby in the comedy is a wonderfully clever one. Little Baby Davis plays the part, and has played it ever since Mr. Wilson first produced the comedy. To look at the little one is as pretty and dainty as a piece of Dresden china, and many an older player would give much to have the same artistic sense, the same genius, and the same surety of expression as the little one possesses. In the role of the crusty bachelor, Thomas Beach, Francis Wilson is at his best, and his hundreds of admirers who delight in his drolleries and his personality as expounded from behind the footlights see him in the best fitted part he has ever had, and one which offers him the greatest opportunities. Besides the comedian himself and Baby Davis, the cast contains the names of Edna Brun, Clarence Handyside, E. Soldene Powell, Harold Merriman, Eleanor Barry, Thomas F. Tracy, Richard Gordon, Mrs. Ogden Child, and others. Mr. Wilson will play two matinees during his engagement—on Thanksgiving Day and on Saturday.

Chase's—Polite Vaudeville. Chase's this week will sound the merriest note of song and laughter ever heard Thanksgiving week, for which period this year the management has secured a bill of stars, novelties, comedies, and tuneful diversions, both American and foreign. First in the order of prominence and popularity is the recent New York vaudeville military comedy success, "The Code Book," its theme being one of military intrigue, involving the efforts of a Japanese spy in the uniform of an American soldier, and containing representatives of the soldierly of three great world powers, there being much comedy interwoven among the thrilling situations, which culminate in gripping patriotic demonstration. It will be presented by the same company which carried it to the topmost heights of success in New York, especially Allen Akwell, formerly of Belasco's "Rose of the Rancho" and Eugene Walter's "Paid in Full," whose portrayal of the Japanese spy is said to be one of the most artistic and effective characterizations ever seen on the stage. The scenery and settings are fine duplicates of the furnishings of a United States recruiting office, in which the action is supposed to occur. The added attraction will be Harry Williams and Jean Schwartz, the song-writing stars, formerly of Williams and Van Alstyne and Jerome and Schwartz, respectively, authors of the most popular songs of the passing decade and composers of such musical shows as "Girles" and "Up and Down Broadway." Their own copyrighted new songs, which they will jointly play and sing here, are said to be as catchy as "Mr. Dooley," "I'm Afraid to Go Home in the Dark," and their other late successes. It is not exaggeration to state that an enormous comedy hit was registered in New York recently by Walter Lawrence and Lillian Fitzgerald in their little musical play, "Just Landed," which they played in a scene representing the "dock-land" of the giant liner, Lusitania. Their songs and dances are being widely imitated. Stuart Barnes, "the Beau Brummel" of vaudeville, with a new lot of his latest parodies and anecdotes about men, politics, and the stern femininity of a foreign arctic novelty, long on the bill at the London Hippodrome, is Zertho's Dogs of All Nations, which have been specially added to the bill. There are plenty a score of these blue blooded dogdom, and when the picture is garbed in gowns and suits, they appear in a comedy full of laughable situations, made all the more amusing by the pantomime and participation of the poddies. "The funniest man in Ireland," is the way the people in Cork, Ireland, speak of Tom Mahoney, who is another big fun card this week. Emille Lea and William and Louise Lucifer will submit a Franco-American fancy and eccentric dancing act, and when the picture is garbed in gowns and suits, they appear in a comedy full of laughable situations, made all the more amusing by the pantomime and participation of the poddies. "The funniest man in Ireland," is the way the people in Cork, Ireland, speak of Tom Mahoney, who is another big fun card this week. Emille Lea and William and Louise Lucifer will submit a Franco-American fancy and eccentric dancing act, and when the picture is garbed in gowns and suits, they appear in a comedy full of laughable situations, made all the more amusing by the pantomime and participation of the poddies.

Mr. Digby Bell. Digby Bell, until his present engagement in the Shuberts' revival of "The Mikado," had not been seen in comic opera for fourteen years. During this interval he has been appearing in legitimate drama, and when the Shuberts appear the role of Ko-Ko he was at first inclined to refuse. "But when I reflected," says Mr. Bell, "I felt that I was sacrificing nothing in coming back to Gilbert & Sullivan's work. I only left comic opera because that branch of entertainment left the stage. Nobody wrote any more light operas that were worth anything. Musical comedy had taken its place, and I had no love for that anomaly. If some one should write as good a comic opera as 'The Mikado,' I believe I should, after all, come to be a singing comedian. I am very glad to know that Mr. Lee Shubert has produced such a delightful operetta in 'Madame Troubadour,' which is a step in the right direction, if not more so than 'The Mikado,' for 'Madame Troubadour' has no chorus. If any more revivals are to be made, I would like to see 'The Sorcerer' put on, also 'The Pirates of Penzance.'"

The Belasco—Fritz Scheff in "The Mikado." When Mm. Fritz Scheff appears in the role of Yum-Yum in the Messrs. Shubert's revival of the famous Gilbert & Sullivan opera, "The Mikado," at the Belasco Theater this week, it will mark the first appearance of a grand opera star in that particular role. It was a somewhat daring idea of Mr. Lee Shubert to cast Mm. Scheff as Yum-Yum when he presented "The Mikado" with an all-star cast at the New York Casino last spring. But the New York reviewers were unanimous in saying that the famous diva was never more artistic than as the beautifully kimonod ward of Ko-Ko, the lord high executioner of Japan. They said that there was just the right amount of coyness in her voice and manner to make her work most attractive, and it is doubtful if the well-known "The Moon and I" number was ever sung half so effectively as when Mm. Scheff put into her rendition that subtle touch of spice which used to make her Musette the joy of the second act of "La Boheme."



DIGBY BELL, With Fritz Scheff, in "The Mikado."

She Played Heavies at Fourteen. How Julia Sanderson metamorphosed from wronged woman and crushed mothers in the old Forepaugh Stock Company in Philadelphia into the fair and dainty Irish lassie, Eileen, in "The Arcadians" is a poser. Go and see and hear her in this delightful comedy, and if you can picture her at fourteen years of age doing "heavy" females at Forepaugh's a malady has crept into your imagination. But that is precisely how Miss Sanderson, who has a face like the daintiest porcelain and a foot for the lightest dance, made her start on the stage. Born in Springfield, Mass., she was a school-girl in Philadelphia at the time, attending school at Sixth street and Fairmount avenue and living at Fifteenth and Green streets. Her first stage schooling was in the thrilling line, and the tragic and tearful roles she assumed as a little girl, compared with her present work, which is built of sunshine and beauty, form another one of those strange quixotic contrasts in the life of the actor.

Mr. Wheatcroft Out of Bankruptcy. Mrs. Wheatcroft, who once conducted a dramatic school, then appeared in "Arsene Lupin," has just received her discharge in bankruptcy. She made two excursions into this court and came out both times smiling. Her liabilities were only \$10,000. Mrs. Wheatcroft is a member of the Harry Davis stock company in Pittsburg.

exchanging shows with the Wilson Theater, of Baltimore, which is on the same vaudeville circuit as the Cosmos. Six vaudeville acts and three reels of pictures will make up the daily show. The bill for the first three days will include Dorva and De Leon, in "Gems of Grand Opera," a novelty instrumental and vocal act of exceptional merit; Graham and Randall, in "A Gay Old Boy"; Fred Norton, in distinct novelty; Lillian Le Vane, a character singer, comedienne, and as a big added feature, Herrmann the Great and his company of magicians.

The Alhambra. At the Alhambra Theater to-day's big double programme will include the Pathe Frere's latest love story, "The Other Way," a very fine Western story, entitled "Jim Bridger's Indian Bride," by the well-known house of Kalem. As an extra added attraction, Prof. Peter J. Hungert will play the music for the pictures.

The Casino. The noble red man will be right to the fore this week at the Casino Theater, when Chief War Cloud and his company of full-blooded Indian players will appear in a one-act drama entitled "The Indian." The scene of the play is laid in the Cheyenne reservation, in 1890. In addition to this act, a vaudeville bill above the Casino standard has been engaged, including the New York Jolly Four, in a sketch entitled "Fun in a Booking Office"; Dean Brothers, hand balancers; Cunningham and Devery, singers and comedians; Cook and Wattingham, billed as "The College Boy and the Girl," who sing, dance, and otherwise entertain in a characteristic manner; and Souhard, ventriloquist, of Europe, who has just been brought to this country by William Morris. As usual, the vaudeville portion of the bill will be augmented by motion picture plays.

The Gayety-Burlesque. For its next attraction the Gayety Theater announces L. Lawrence Weber's musical show, "The Parisian Widows." A well-known theatrical statistician has figured that in the two musical comedies, "The Actors' Boarding House" and "Fun in a Department Store," there are more genuine laughs than in the entire combined run of shows of this class combined. "The Parisian Widows" company includes Clara Burg, the clever soprano; James Kelso, Julia Sinclair, singing and dancing comedienne; Blanche Lighton, Marion Mae, the dainty vocalist; Kelso and Lighton, Niblo and Spencer, dancers, and Gloves and Clare, singers, talkers, and parodists. An unusual feature is the musical Gordon Highlanders.

The Plaza. The offering to-day at this house is one of more than passing interest. "The Little Prospector" is a strong Western story, scenes of which are laid amidst the most rugged Rockies. This, with "The Troublesome Baby," one of the best comedies the Biograph Company has yet furnished, will make an attractive and acceptable bill for photoplay lovers. Mr. Jim Harkins will sing his own composition—a character Italian song—and Mr. Franklyn Wallace will be heard in a variety of melodies that are on a par with his past efforts.

The Defender of Cameron Dan. A new play founded on the story of John Dietz's "The Defender of Cameron Dan," written by Harlowe Handall Hoyt, Milwaukee journalist, had its premiere at the Scherer Opera House in Palmyra, Wis., last week. The drama proved as stirring as the book.