Grand Opera-New Farce and Romantic Comedy Billed for Current Week...

IMPRESARIO FORTUNE GALLO

MME. EDVIGE VACCARI with SAN CARLO OPERA CO BELASCO.

SIGNOR SALVATORE SCIARETTI BELASCO

SAM HOWE GAYETY

GERTRUDE HOFFMANN KEITH'S

ISABELLE LOWE NATIONAL

NANON WELCH POLI'S

DIERDRE DOYLE CARRIE REYNOLDS and VIRGINIA PEARSON. COLUMBIA

LEONIE DANA NATIONAL NEXT-WEEK

LENORE ULRICH BELASCO NEXT-WEEK

By JULIA CHANDLER MANZ.

With nine different operas announced for presentation within the next six days by the San Carlo Grand Opera Company, at the Belasco Theater; the premiere of a new farce tomorrow evening at the Columbia, and the romantic element in the drama supplied by the National in another return of "The Trail of the Lonesome Pine," the current week promises extraordinary diversity of entertainment and the satisfaction of every possible taste in the matter of things theatrical.

The first real musical feast of the current season will be provided by some twenty celebrities in the interpretation of the masterworks of music to be given by the San Carlo company, beginning tomorrow evening with "Aida," which will be followed on Tuesday evening by "Lucia;" Wednesday matinee, by "Faust;" Wednesday evening, by "Cavalleria" and "Pagliacci;" Thursday, by "Rigoletto;" Friday, by "La Gioconda;" Saturday matinee, by "Martha," and Saturday evening, by "Il Trovatore," with the three casts of principals alternating.

Interpreting these operas are artists of high distinction in the realm of song, among them being Mme. Carolina Zawner, a noted Russian mezzo soprano; Mme. Ester Adaberto, whose triumphs as a member of the Metropolitan Grand Opera Company are well remembered; Mme. Edvige Vaccari, the sensational little coloratura soprano from Mexico City; two eminent bassos, Signor Natale Cervi, late with the Montreal Opera, and Emil Sesona, from the Theater Costanzi, Rome, and Signor Salvatore Sciaretti, tenor, who was such a local favorite during his several engagements with the Aborn Opera Company season here.

The San Carlo organization has won extensive praise in American cities where grand opera is an annual feature of amusement and social life, embracing as it does a hundred people, a complete grand opera orchestra, a brilliant singing chorus and excellent ballet, while the performances are said to be so finely staged and the casts so well balanced that the organization is now the only permanent singing body in the United States presenting grand opera aside from the Metropolitan company.

In the production of "The Blue Envelope," which has its premiere performance at the Columbia Theater tomorrow evening, interest extends beyond the attractive personnel of the cast to Richard Lambert, the producer, and Frank Hatch, the stage director, the former making his initial plunge into the field of production with this new farce, written by Mr. Hatch in collaboration with Robert Homans.

Mr. Lambert is general press representative for the theatrical interests of John Cort as well as for Oliver Morosco, in which positions he has achieved years of success. He is one of the recognized representatives of theatrical publicity in this country, and has been a big factor in the success that has followed such stars as Mrs. Leslie Carter, Anna Held, Lillian Russell, McIntyre and Heath, Mme. Emma Calve, Marie Tempest, Jane Cowl, Margaret Illington and Laurette Taylor—particularly the latter three.

When Miss Taylor opened the Cort Theater in New York in "Peg o' My Heart," and began her long run of 604 consecutive performances, occupying a period of seventy-six weeks, Mr. Lambert conducted the publicity for both the theater and the attraction. He has long been a member of the New York Press Club, and numbers many friends in the metropolis. While he is giving his personal attention to the production of "The Blue Envelope," and writes me that he is putting the best of which he is capable into his effort in behalf of the new farce, he still finds time to advance the publicity of some fifteen other attractions, and a string of theaters nearing the hundred mark.

Frank Hatch, stage director and co-author of the farce which we are to pass first judgment upon tomorrow night, is one of the most familiar figures of the stage today. As an actor, as well as a director, Mr. Hatch has demonstrated his ability season after season for the past twenty years. He staged many of the productions at Weber's Music Hall when numerous stars, now prominent in the theatrical firmament, were associated with that celebrated place of amusement. Aside from this he has to his credit big revivals of many celebrated melodramas, such as "The Lights o' London," "Uncle Tom's Cabin," and "Two Orphans," each of which was produced with a stellar cast, "The Cub," "The Naked Truth," "The Love Route," "Mother," "A Woman's Way," in which Grace George starred; the London production of "Way Down East," "Two Little Sailor Boys," "Woman and Wine" and "Money Talks" are some of the other notable productions of Mr. Hatch's devising. He also staged "Sylvia's Letters" for Jerome K. Jerome, and directed the production of "Divorcons" both in New York and London when this latter play was used as a starring vehicle by Grace George, while this season at the Manhattan Opera House he staged William A. Brady's production of "Life," one of the most massive scenic melodramas the American stage has ever seen.

As an actor Mr. Hatch has played pretty nearly every sort of role in the dramatic category. Within the last few years he has been seen as Marks in the big revival of "Lights o' London," at the Lyric Theater; Mr. Pemberton, in "The Fatted Calf," at Daly's, and Jim Garrity in "The Family Cupboard," at the Playhouse.

Of the interesting group of players who have been engaged to interpret the principal roles of "The Blue Envelope," Virginia Pearson will portray the leading feminine character. Already we have seen this beautiful Kentucky girl twice since the opening of the current season—the first time in the portrayal of the vampire in Eugene Walter's melodrama entitled "The Better Way," and later in the premiere here of Guy Bolton's trite drama, "The Fallen Idol." In which she played the part of an artist's model. That both productions are now reposing peacefully in the theatrical storehouse reflects in no way on the capabilities of Miss Pearson, for she presented excellent characterizations in both plays.

It is stated by the publishers of "The Trail of the Lonesome Pine" that the first editions of the book ran into 3,000,000 copies, and that the popular edition was equally productive in the number of readers, but no estimate can be made as to the number of theatergoers who have enjoyed the very realistic drama which Eugene Walter wrote from the book presenting a real race of Americans whose forebears sought homes in the fastnesses of the Cumberland range, content with the small acreage of lands they found in the coves, or tillable areas of the mountain slopes.

To John Fox, jr., is due the credit of bringing these primitive mountain folk to the knowledge of the outside world, but to Mr. Walter must be given praise for his foresight in visualizing what Fox reported as existing far from the ken of the greater number of the people of this country.

And we all know what a dear, romantic figure Charlotte Walker (Mrs. Walter in private life) made of June, the poetic heroine of "The Trail of the Lonesome Pine," and how beautifully the piece was staged in the three presentations it has already had in Washington.

This stage picture of the Cumberland Mountains will be seen once again this week at the New National Theater with Isabelle Lowe in the role created by Miss Walker.

CALENDAR OF THE WEEK.

Columbia—"The Blue Envelope."
Belasco—San Carlo Grand Opera Company.
National—"The Trail of the Lonesome Pine."
Poli's—"Nobody's Widow."
Keith's—Vaudeville.
Gayety—Sam Howe and His "Love-makers."
Cosmos—Vaudeville.
Casino—Vaudeville.

THE CURRENT WEEK.

Columbia—"The Blue Envelope."

At the Columbia Theater tomorrow night a new three-act farce by Robert Homans and Frank Hatch will be given its first public presentation. The title of the play is "The Blue Envelope," and the story has to do with an elderly knight-errant from Cohoes, who, after bidding his young wife a fond farewell, starts ostensibly for Cuba to overlook his vast plantations, but who in reality has arranged for a clandestine dinner with a lady whom he only knows as "the clinging vine," at an up-town restaurant in New York. John Doe, in his correspondence with the young woman, has made himself known to her as "the sturdy oak," and at the trysting place they have arranged to recognize each other by certain signs already agreed upon. Shortly before the appointed hour "the clinging vine," in motoring to the meeting, encounters a street fight, and Doe, who happens to be following close behind in a cab, is halted too. In his haste to meet the fair one, Doe leaves his cab and endeavors to dispel the mob and in so doing becomes himself involved and somewhat beaten up. When he breaks away he rushes for his cab, only to find a strange woman entering by the other door. It is "the clinging vine," whom, of course, he doesn't know, but who instructs the driver to take them to the nearest doctor for repairs. It is here that the real action of the farce begins, bringing into the general mix-up numerous innocent individuals who have much difficulty in freeing themselves of incriminating evidence that is brought against them. A most attractive cast has been selected for the interpretation of the various roles, including Virginia Pearson, Carrie Reynolds, Dierdre Doyle, Belle Theodore, W. J. Ferguson, George W. Howard, William Boyd, Mark Price, Henry Norman, Horace Vinton, and others, all of whom have attained prominence on the comedy stage.

Belasco—San Carlo Grand Opera Company.

For the inaugural opera of the week at the Belasco Theater tomorrow night, Impresario Fortune Gallo has provided an exceptional cast of principals. The event, under the auspices of the Peirce Guild, is destined to be one of the most brilliant of the season from a theatrical standpoint. The ladies of the guild will be in full charge of the affair, which promises much as a result of their efforts in behalf of the Washington Home for Foundlings.

The San Carlo Grand Opera Company will be directed by the celebrated maestro, Chevalier Giuseppe Angelini. The repertoire for the week has been so arranged that there will be no repetitions. All of the leading singers of the company will have two or more appearances while in Washington, being assigned the roles wherein they have achieved their greatest successes throughout the opera world.

Tomorrow evening's opera, "Aida," is one wherein the Oriental background of priests and priestesses vies strongly with the musical beauties of the work. Correct presentation of the opera calls for great detail in all departments, and rich stage pieces and costuming must be provided in fair generosity. As in all other productions of the San Carlo Company, however, the voices are the primary feature, and there will be nothing of vocal decadence on account of the splendor of the opera from a spectacular viewpoint.

Mme. Ester Adaberto, the Italian song queen, has been chosen for the role of the slave—a character in which she has achieved world-wide fame. Mme. Carolina Zawner will be the Amneris; Signor Giuseppe Agostini will be the Radames; Signor Alessandro Modesti, the Amonasro, and Signor Natale Cervi and Signor Emilio Sesona will be the Ramfis and High Priest respectively.

Tuesday evening Mme. Edvige Vaccari, the tiny Florentine coloratura, will display how easy it is to sing the flute-notes in Donizetti's beautiful opera, "Lucia Di Lammermoor." Again on Thursday night, she will dispense such of the bird-notes as remain over from the Lucia opera.

One of the most important features of the opera engagement at the Belasco this week is, of course, the matter of prices, which remain at the regular theater scale. Music students and theater-goers generally will find added joy in this respect, as this is the first opportunity offered them to hear the master works of song, interpreted by world-famous artists, where the cost of tickets is not increased.

National—"The Trail of the Lonesome Pine."

Again we have coming to Washington, this time to the National Theater, "The Trail of the Lonesome Pine," and it must be said that this delightful stage visualization of one of the most popular books of the day has a perennial freshness that warms the hearts of the romantic theater-goers. Eugene Walter may have started well when he wrote what must now be called "erotic stage themes," but he has not written anything in his entire career that has more heart interest, or more delightful story, or what has come to be known "as the American punch" than this dramatization of a popular novel. Those who read the story as it was originally written will come into contact with the Tollivers, and the Falins, those incomprehensible denizens of the interior slopes of the Blue Ridge range. "The Trail of the Lonesome Pine" is a play where the good man is rewarded and the wicked man is punished, and dramatically the result obtained by Eugene Walter and missed by John Fox, jr., is proportioned to the labor expended. In the play Walter has followed a new line of sentiment inspired by a force of nature present to both June and Hale, and the girl and the man show their respective individuality more by the delicacy and beauty of the examples by which Walter developed the thought of Fox, rather than by the thought itself.

In the role of June the management has discovered a delightful young impersonator in the person of Isabelle Lowe, who is surrounded with a capable cast, including James Heron, Jack Pendleton, John W. Bennie, Marie Scott, Noah Beery, C. Paul Schwager, Marguerite Abbott and Adrian Morgan.

Poli's—"Nobody's Widow."

Avery Hopwood, the gifted Cleveland playwright, is the author of the clever comedy, "Nobody's Widow," which will be the offering of the Poli Players this week, the play in which David Belasco starred Blanche Bates for two seasons.

The comedy tells the amusing story of a young American girl who marries a wealthy English nobleman. While on their wedding journey the bride discovers her husband bidding an affectionate farewell to a former sweetheart. In a jealous rage the bride refuses to accept an explanation, but returns at once to America, where she tells her friends that her husband is dead. She then goes to Palm Beach to recuperate after her bereavement. When she reaches the Florida resort she is amazed to find that her husband has followed her. He is equally amazed to learn that she is a "widow" and he threatens to expose her ruse unless she will consent to allow him to win her heart once more.

In order to avoid exposure the girl finally accepts her husband's proposal—that he shall not be held accountable for the deeds which he committed when he was "alive," so the courtship begins all over again, and the complications which result, when the so recently bereaved widow begins to take interest in the young nobleman, furnish the groundwork for an exceptionally entertaining play.

The dialogue is brilliant and epigrammatic and the character studies are most engaging.

Maud Gilbert will be seen in the Blanche Bates role, while Rockliffe Fellowes will play the part created by Bruce McRae.

Keith's—Vaudeville.

Gertrude Hoffman and her fifty comic confederates, numbering many road-way players of note, will be the dominating attraction in the B. F. Keith Theater bill this week. Her new "Revue" is in twelve scenes, among them the dance spectacles, "Zobeide's Dream," "The Beautiful Blue Danube," and "Pierrot at the Moulin Rouge," together with such interpolated novelties as "The Japanese Garden Geisha Girls," "the Living Posters," "El Sheik's Dancing Girls," "The New York Subway," "The Beauty Shop Ladies," and other specialties, all lasting more than an hour, and all interrupted from time to time by Miss Hoffman in her costume imitations and caricatures of celebrities of the stage. Miss Hoffman enjoys, in addition to her own share of stellar glory, the distinction of presenting the largest "Revue" in vaudeville. Other offerings forming the supporting bill will be Paul Conchas in his arenic feats as "Achilles and Patrocle;" the former Frohman comedian, Harry Beresford and company, under the direction of Joseph Hart, in Tom Barry's "Twenty-Odd Years;" Lucille and "Cockie," the talking cockatoo; Glen Ellison, "The Scot Without a Kilt," and the Dancing La Vars.

Today the vaudeville concerts will present Valeska Suratt, Mabel Berra, Matthews, Shayne and company, and other numbers from last week's bill with added offerings for the occasion.

TO BE HEARD IN CONCERT.

MME. ELENA GERHARDT.
Who will be the soloist with the Philharmonic Society at the National Theater Tuesday afternoon.

Gayety—"Sam Howe and His Love-makers."

Sam Howe brings his "Lovemakers" company to the Gayety this week. Mr. Howe has been provided with an entirely new burlesque in two acts and four scenes, written by Edwin Hanford and with a musical score that combines all sorts of melodies from ragtime to sentimental ballads. The story of the piece admits of picturesque scenic surroundings, of which Mr. Howe is said to have taken full advantage. Ample opportunity has been afforded Mr. Howe to display the best of his own abilities as a funmaker. As a Hebrew character impersonator, he is admittedly one of the cleverest in the country. An organization of popular performers has been engaged, among whom are included Countess Rossi, Vera Desmond, Bessie Rosa, Adelaide Adair, Albert Marks, William Wyant, W. Weber, William Arnold, and Joe Barrett. The musical numbers in the new production are said to be unusually snappy and up-to-date. An added feature Wednesday evening will be the wrestling bout. At Friday night's performance, the usual "country store" event will be given.

Cosmos—Vaudeville.

Six interesting vaudeville acts will enter into the bill announced for the Cosmos Theater this week, headed by Chris Richards' "summer girls," an aggregation of three principals and seven singing and dancing chorus girls, in a tabloid musical comique. The company will appear with new costumes, special scenery and lighting effects. An international number will be Deltorelli and Glissando, musical comiques, in a repertoire of comedy and music. The Bryants also will have a unique offering of tricks and comedy interpolations, and Chain and Templeton, songs and dances of the dainty kind. The Rose Valerio troupe, comprising six people, four of them women, will give a performance on the wire. It is said to be one of the largest and fastest wire acts in vaudeville. "Presto," with his violin, the sixth number of the bill, will offer a musical act that presents a number of popular melodies that come to a climax in a novel "song revue." The Hearst-Selig pictures in motion of the big happenings of the world and the comedy photoplays will be supplemental features Thursday, beginning with the matinees, the bill will be changed.

Tschaikowsky's "March Slav," selections from Puccini's "La Tosca," Bernard's intermezzo, "Apache," Bendix's idyll, "Roses;" Clements' "To Arms," overture, Bowers' "Red Rose," with many other high-grade selections and novelties, will be included in the concert program offered by the Cosmos orchestra today. In addition new specialties and other attractions will be presented.

Casino—Vaudeville.

The Casino Theater announces the engagement of Jack Corbett's "Dream Girls," a company of eleven entertainers, in a musical extravaganza full of catchy melodies, song hits, and graceful dances, with special scenery and new costumes. The company has made a successful record this season on the popular vaudeville circuit. Supporting this attraction, which entertains for nearly an hour, will be the Levy musical family, comprising the widow, daughter, and son of the famous cornetist, Jules Levy, in a repertoire of instrumental selections of real music, and Adlon and company in a merry exhibition of comedy juggling, with many novelties. At every performance a series of comedy photoplays will be shown, while every evening at 8 o'clock the Casino specialties will be an added attraction.

Today special concerts will present new specialties and other attractions, with a good musical program by an enlarged orchestra.

Majestic.

The show that will be presented at the Majestic Theater this week is a musical review and burletta. The burletta is entitled "Three Married Men," and in it Phil Collins, a new comedian, will work with Mr. Alexander. He comes from Philadelphia and will be seen in a line of Hebrew comedy work.

Elva Grieves will be seen as the leading woman and Annie Carter and Katherine Stowell will support her in important parts.

The review will be a presentation of popular songs. Supporting Alexander and Collins will be Fagan, Benson, Fisher, Combs, and Beal.

"The Things That Count."

After a run of an entire season at The Playhouse, New York, William A. Brady will send Laurence Eyre's comedy-drama, "The Things that Count" on a tour throughout the United States and Canada. The play comes to the Belasco next week.

When "The Things that Count" was first produced many managers were of the impression that it was doomed. They took the view that the sex-play had really come to stay and that the tremendous amount of advertising and adverse criticism it had received were simply a boost for such productions, and many dramatists set their minds on grinding out similar material. But the New York theatrical public was not so easily deceived, as was proven by the press reviews which "The Things that Count" received the day after its premiere.

Immediately the clergy took up the work of praising the play and educational bodies followed. Now comes the question of why such a play should cause such a favorable impression. It was simply this: Here was a drama that dealt with real life, real situations and real people; it was a play that taught a real lesson and carried with it pathos, humor and mother love.

Ideal Poetic Drama

In an interesting chapter on the drama in his "England and the English," Lytton describes the ideal poetic drama as the result of a combination between the "simple" and the "magnificent," by which he means that the magnificent of rhetoric or circumstances must not be allowed to draw the dramatist's attention away from the fact that it is the simple human passions which give life to the characters of a drama, and that, at bottom, the genuine impulses of the king and of the gardener are of the same nature.—R. Farquharson Sharp.

Correct Pronunciation.

Until Richard Bennett produced "Damaged Goods" in New York, on March 14, 1912, thereby starting a dramatic sensation which still continues, comparatively few American people knew that there was such a man as Eugene Brieux, the author. Since that time most readers of newspapers and magazines have become familiar with Brieux and his works, but there still exists the "comparative" few who know how to pronounce the name of this "immortal" of the French Academy. Variations in pronunciation range from "Bros" to "Brux," while many self-styled French scholars insist that the correct pronunciation is "Bree-ay." Mr. Brieux, however, and this is on the authority of Richard Bennett, who was his guest in Paris last summer, calls himself "Bree-uh," with the accent equally divided on the two syllables.

An Estimate.

"An actor is simply a mine. He is a body through which ideals are intended to become actual. Some genius dreams of a heroine in a situation. He writes down what sort of a heroine she is. He writes down the words she would use. It is the business of the actress to become that imagined person and to speak those words."

Such is the estimate by Harris Merton Lyon, essayist and short story writer, in the Green Book Magazine, on "What Is an Actor, Anyway?"

Reform of Drama.

The highest authority in existence has set forth in plain language that the true purpose of the play is to hold the mirror up to nature, meaning, of course, human nature—and this being done at the present day a child in a kindergarten could see why the reflections in that mirror are of the cheapest, meanest, most vulgar and revolting description. You can easily see from this that the reform of the drama must necessarily begin elsewhere than on the stage.—William Gillette.

New War Plays.

New war plays in London are "The Man Who Stayed at Home," "The Bells of St. Valoir," "A Call to Arms," "Col. Cobb, of the Red Hussars," "In the Blood," "Honor Gains the Day," "Saved by the British," "Espionage," "The Supreme Sacrifice," "England's Call" and "My Friend, Thomas Atkins." Most of them are short pieces and are having performance in the music halls.

Gone to London.

George C. Tyler left for London recently, where he is to examine in manuscript plays which have been proffered him for American production in the autumn, when, it is expected, he will resume activity as a producer—whether under his name or that of the Liebler company is not known. His rights and those of his firm in certain unproduced plays were recently disposed of for the benefit of the creditors under the receivership.

A New One.

The news comes from New York that an act at one of the vaudeville houses was closed because the applause of the gallery was too vociferous. Since when did the press agent discover this one?