

PLAYER FOLK

LEONERE NOVASIO
COLUMBIA



MARIE DRESSLER
BELASCO.



BESSIE RAMSDALL
COLUMBIA

"Sylvia Runs Away," "The Rented Earl," and "Taking Chances."

We are to see Miss Marie Dressler in "A Mix-Up," at the Belasco Theater this week, perhaps for the last time on the legitimate stage, for the comedienne who has been so long touching our funny bone upon its most ticklish spot has been experimenting in motion pictures during the past year, and is now preparing to enter the "movie" game in earnest, and "for keeps."

The play in which she comes to us this week is one of the few pieces constructed along farcical lines that has achieved a "run" this season, and represents the first dramatic work of Parker A. Hord, a young newspaper man hitherto unknown to the theater.

Following this year's return engagement of "The Liliac Domino" next week, which will be succeeded on April 25 and 27 by the Mask and Wiggers in an allegorical musical satire, the production of a play by Mrs. Hemmick on the night of the 28th for the benefit of charity, and Joseph Santley the evening of the 29th will be seen in the premiere of a new musical comedy entitled "All Over Town," which is to go from here in three days' Washington engagement direct to Chicago for a summer run.

This will be the last of the local playhouses to close its current dramatic season, an announcement from Mr. Taylor which carries with it no further plans for the theater of which he is manager.

It need not be concluded by this, however, that the Belasco will not follow the policy of other leading theaters of the National Capital in offering a summer season of suitable amusement for the hosts of stay-at-homes.

THE CURRENT WEEK.

Belasco—Marie Dressler in "A Mix-Up."

Marie Dressler is coming to the Belasco this week in her new comedy entitled "A Mix-Up." This will be Miss Dressler's first appearance in a comedy without music, for though the comedienne has been identified with big musical extravaganzas for the past few years, she has decided this year to offer herself in a strictly comedy role which is perhaps a shade more ambitious than anything she has hitherto attempted. "A Mix-Up" was written for her by Parker A. Hord, a newspaper man of Kentucky, who studied her methods and evolved a part which is said to afford her many opportunities for the exploitation of her unique personality.

In "A Mix-Up" Miss Dressler is seen as a queen of musical comedy who gets into the wrong apartment by mistake. She has an appointment to visit friends she has not seen for some time. She gets into the wrong apartment house, and stumbles into the flat of a young married man whose wife has just gone away on a visit. With this as the basis of his comedy, Mr. Hord has provided some unusual developments with many a surprising complication. The role of the actress as portrayed by Miss Dressler is said to be one continuous scream.

The Messrs. Shubert, under whose direction Miss Dressler has been touring, are being made up engaged a strong comedy company which includes the names of several of the best known comedy players in America. Among them are Lytton, Vanhook, Robert Ober, Sarah McVicker, Albert Reed, Julia Blanc, Carlyle Harris, Jack Doherty, and others.

Columbia—"The Red Mill."

"The Red Mill" will be the offering of the Columbia Musical Comedy Company this week.

It is entirely within the realm of safety to assert that "The Red Mill" is one of the most popular of the Victor Herbert-Blossom musical plays. Certainly the music takes a conspicuous place in the galaxy of compositions.

Montgomery and Stone made a wonderful success in "The Red Mill," which was staged by Frank M. Ringer, the director of the Columbia Musical Comedy Company. A faithful reproduction is therefore assured. Frank Mandeville, the musical director of the company, was "on the road" for a season with "The Red Mill," and is of course thoroughly conversant with the orchestration.

Harry Short and Philip Sheffield have been cast for the roles of Con Kider and Kid Coner, in which Montgomery and Stone came to fame. The production will bring to the fore for the first time Miss Leonora Novasio, soprano, and J. P. O'Connell, tenor, who will have an important comedy role.

Miss Eleanor Henry, the prima donna of the company, will sing the role of Gretchen, the burlesomester's daughter. Miss Dorothy Wicker will again be a countess, and Miss Lucille Saunders will have a better opportunity than last week to display her contralto voice.

Carl Hayden, tenor of the Columbia Musical Comedy Company, will sing the role of the military lover, while the company's leading comedians, W. J. McCord, Fred C. Palmer, David Andra and Oscar Vanasse will be seen and heard in the melodious pranks of "The Red Mill."

The Ramsdell Twins have arranged new dances for intermission in next week's performance of "The Red Mill." Frank Mandeville will have an augmented orchestra.

Follies—"Rebecca of Sunnybrook Farm."

That refreshing New England idyll, "Rebecca of Sunnybrook Farm," will be the offering of the Follies Company this week. The play is an adaptation of the novel of the same name by Mrs. Kate Douglas Wiggin. It tells a simple tale, but tells it with rare charm and freshness.

The heroine is Rebecca, of Sunnybrook Farm, in the first act a duchess of tender years, who comes to live with her two maiden aunts, neither of whom has ever had any experience with children. One of the aunts is all gentleness, while the other, externally at least, is hard and acid. The older aunt, Miranda, insists upon strict discipline for Rebecca, who has hitherto had always been ruled by love. The child's spirit is broken temporarily under such treatment, and when her little heart is about to break

Who will be seen here this week



MRS. LESLIE CARTER
KEITH'S

with loneliness she escapes from the "big brick house" and flees to her only friend, the old stage driver. In a beautiful scene of rare tenderness, the old stage driver induces Rebecca to return to the "prison" and give her aunt "just one more chance."

In the final act we see Rebecca standing on the threshold of beautiful womanhood. She has found her prince, her "Mr. Aladdin."

The role which was created by Edith Taliaferro, Maud Gilbert will have a striking opportunity to reveal her adaptability to all sorts and conditions of characters; for last week she was playing the sophisticated, disillusioned Mary Turner in "Within the Law," and now she is called upon to impersonate a girl of 13 in the first act and not more than 17 in the last.

There are several striking character roles in "Rebecca," the two most notable being Aunt Miranda and the old stage driver.

Keith's—Vaudeville. The Keith management announces the premier local presentation in vaudeville of Mrs. Leslie Carter, who will appear twice every day this week at the B. F. Keith Theater. Mrs. Carter will have a striking opportunity to reveal her dramatic success, "Zaza," by David Belasco, using the renunciation scene of the fourth act of the original version as the basis of her tabloid drama. From her first company Mrs. Carter has engaged Hamilton Revelle, who created Coese, and William Lorenz with Miss Dolara Belasco, as the maid.

For the purposes of contrast and to afford a sufficiency of lighter amusement fare, the management includes in the surrounding bill as the extra added attraction, Rooney and Bent, in "Twenty Minutes with Pat and Marion," the Misses Campbell, Honey and Georgia, in their Southern drawing-room interlude, "At Home"; Will Rogers, the larrikin king and Wild West wit; "Baby" Helen, the miniature Tetrastrian, singing "F" above high "C"; Billie Burke's dancing fantasy, "Tango Shoes"; Pipifax and Paulo, the "Humpet-Bumpet" clown and Ameta, the Parisian mirror and classic drama.

Mrs. Bertha Kallch, Clara Morton, Carmine Fabbio, the Long Tack Sam company, the Avon Comedy Four, Ralph Dunbar's Singing Bell-Ringers and the other features comprising last week's bill will be presented at the performance today.

Heart of Maryland Film, Belasco Tonight. "The Heart of Maryland," with Mrs. Leslie Carter in the role of Maryland.

"Samson" at Follies Today. The big feature film, "Samson," adapted to the screen from Henri Bernstein's thrilling drama of the same name in which William Gillette starred several seasons ago, will be shown at 2:35 and 8:15 at Follies today. In this film the two leading roles were acted by Miss Maud Gilbert, the leading woman of the Follies Players, and William Farnum. A novel feature of the showing of this film will be a supplementary talk by Miss Gilbert, in which she will relate some amusing and interesting incidents which occurred during the making of the spectacular film.

Gaiety—"Million Dollar Dolls." One of the treats of the local theatrical burlesque season is promised at the Gaiety this week in the engagement of "The Million Dollar Dolls" company, which includes many players who are popular with burlesque, as well as several who have never been seen in this city before. The vehicle used is a two-act affair of six scenes, opening with the docking of the steamship Kaiser Wilhelm der Grosse at Havre; then the Palace de Troit, so well known in Paris; Cleopatra's Palace in Cairo, and the Million Dollar Shop in New York City. Sam Lewis, who played as a headliner at Keith's last year, is featured in the principal comedy role. Assisting him is Tony Coriell. Others having principal parts are Florence Belmont, Eddie Nelson, Florence Talbot, Talbot Kenny, May Mack, and Harold Yates, and a chorus of twenty-four girls.

"The Phoney Detectives" is the title of the farce. On Wednesday night there will be a wrestling match after the regular performance, to be a finished bout, best two out of three, and on Friday evening two special features will be introduced.

Casino—Vaudeville. A scenic opera with its story woven around the famous old Spanish Catholic Mission of San Gabriel in California in 1785 and said to have been taken from real life. "The Bells of San Gabriel," will be presented at the Casino Theater

Small Talk of the Stage

James K. Hackett, the millionaire actor-manager, has announced that he intends to make an early production of Brandon Thomas's dramatization of the celebrated stories by Arthur B. Reeve.

Maud Gilbert will wear the original Rebecca dress worn by Edith Taliaferro this week. Miss Gilbert and Miss Taliaferro are great friends and when the latter was in Washington a few weeks ago as headliner at Keith's she offered the Poll leading woman her complete Rebecca wardrobe. The actresses are almost identical in size, and practically no alterations have been necessary.

Margaret Anglin is soon to appear in the role of a demure amateur vocalist from the South who goes to New York to become a great artist, and in tribulations she triumphs. The name of the piece is "The Desert Island," and Paul Keeler is the author.

Ella Wheeler Wilcox and Ruth Davis are writing an allegorical play in three acts, called "Victory." John Philip Sousa is to supply the incidental music. The theme is a conflict between selfishness and unselfishness.

Rowland & Clifford announce for early presentation a musical play, "The Days of Real Sport." The idea has been obtained from the cartoons drawn by Briggs, of the Chicago Tribune.

Hasel Dawn will confine her work to pictures during the summer and start out in August under Charles Frohman's management in "Bybil," which was to have been produced in Boston this season.

The run of "Sinners," at William A. Brady's Playhouse, New York, seems likely to exceed that of "Bought and Paid For," which holds the record in this establishment. The advance sale of seats now extends through the month of July.

"The Adventures of Detective Barney" (the Century Company), by Harvey Fighens, is the newest reminder that "The Dummy" is a thriller and mighty good entertainment. The play has just finished a long run in Chicago, with a "Boy Scout" justification for the "boy detective."

"Polygamy" at the Park Theater, is well on toward the 150th performance of its New York run.

Christie MacDonald's tour in "Sweethearts" will begin April 19.

Porter Emerson Brown's "Don't Shoot" is intended as a travesty upon accidents in the present European controversy. The cast will include Richard Bennett, Pauline Frederick, Mark Smith, Frank Byron, Edouard Durant, and Bennett Southard.

Because of the critical illness of her mother, Laurette Taylor may return from London to this country some time next month.

Sam Lewis, featured comedian at the Gaiety this week, was seen here last season as a headliner at Keith's, with his former partner, Sam Dody.

Mrs. Christian Hemmick and other ladies actively pushing the women's international peace propaganda are planning a series of great peace events during the week Nazimova presents "War Brides" at Keith's.

Following "The Misleading Lady," the Poll Players will be seen in "Folly of the Circus," then "Help Wanted."

The San Francisco Exposition has diverted attention from the theatrical business to such an extent on the Pacific Coast that companies are canceling routes and returning East.

Clinton Crawford, who is playing with Emma Trentini in "The Peasant Girl" at the Forty-fourth Street Theater, New York, has accepted an offer from one of the leading monthly magazines to write a series of articles relating his experiences in touring the Orient.

Olin Howard, who dances with Eileen Molyneux in the "Winter Garden (New York) show, "Dancing Around," was in St. Petersburg when the war broke out. He literally had to dance his way home, for his Russian money was not good in Finland, and his Finn coin was not acceptable in Sweden. Young Howard is a brother of the celebrated stage beauty, Jobyna Howland.

Natalie Alt has been engaged by William A. Brady for the principal soprano role in his revival of "The Yeoman of the Guard."

Florence Belmont, prima donna at the Gaiety this week, retires from burlesque at the end of this season to join the "Follies."

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comedian, who made a fortune through his production, "The Tenderfoot" likewise established A. Hertz as a composer of note in the lighter school of musical composition.

It is anticipated that Harry Short will prove an admirable Zachary Pethbone, and Miss Eleanor Henry and the other members of the Columbia Musical Comedy Company will be seen and heard as seminarians, heiresses, cowgirls, Texas rangers, and his Finu coin as not acceptable in Sweden. Young Howard is a brother of the celebrated stage beauty, Jobyna Howland.

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The Season in Retrospect

By JULIA CHANDLER MANS.

With the season of spring and summer musical stock already successfully inaugurated at the Columbia Theater, the National promising but one more production, and the Belasco planning to ring down the curtain upon the dramatic season of 1914-15 the first week in May, we have reached the time of inevitable retrospect and the task of summarizing the theatrical year that is gone.

Always it is a sad necessity, for in looking over scrapbooks and files, and searching memory for the mileposts that lead back over the course that has been run, the chronicler is brought up before many ventures that have plunged producers into the depths of financial despair and views disappointments that in some instances are quite tragic in their nature. This is inevitable at the end of every season of dramatic production, for as Mr. Frohman said just prior to his production of "A Girl of Today," which he gave its premiere in this city, "it is impossible for any producer to accurately predict the outcome of a dramatic venture until the public has seen the play. In manuscript form it may appear to even the most astute manager as possessing every element of success, even carry this impression through rehearsals—and yet fall as flat as a flounder when presented to an audience." This was certainly the case with Mr. Frohman's "A Girl of Today," and has proven equally true of many another production of the now closing season which, since its beginning the first of last June with the annual edition of the "Ziegfeld Follies," has witnessed a more diversified activity in the theater than any previous season of its history, and represented the most feverish year that has come within the scope of my observation.

Since the "Ziegfeld Follies" inaugurated the new season the first of last June New York has witnessed 120 new productions, which may be grouped under the following heads:

Comedy, 31; drama, 26; musical productions, 21; melodrama, 20; farce, 9; miscellaneous, 13.

These statistics will appear less formidable to the reader when he learns that the per centage of failures was appalling, and that a process of elimination will find that the number of productions which justify our remembrance at the tail end of the season is small in comparison to the number made. Of the thirty-one comedies produced, eighteen were either complete failures or held the boards for but a short time; the plays classed as drama, of which there was a total of twenty-six from June 1 to March 20, thirteen proved so unprofitable that they were withdrawn; eight of the twenty-one musical pieces were fluff; four of the nine farces failed, and of the twenty melodramas produced, twelve experienced a sad and fate.

The dramas which received approval in the metropolis and the financial support of the public, were "Innocent," "The Miracle Man," "The Hawk," "My Lady's Dress," "Experience," "Outcast," "Polygamy," "The Song of Songs," "Diplomacy," "The Lie," "Sinners," "The Shadow," and "Marie-Odile." Of these, "Polygamy" and "Marie-Odile" had their premieres in this city, the former at the Columbia Theater, and the latter at the Belasco. Not all the plays mentioned in this list achieved tremendous success, but did enjoy a run and were acknowledged to be of some special merit.

The dramas which left their producers poorer, and we hope wiser, were "The Bluebird," "The Elder Son," "The Money Makers," "Highway of Life," "That's the Sort," "What It Means to Be a Woman," "The Garden of Paradise," the revival of "Damaged Goods," "Driven," "The Silent Voice," "Maternity," "Children of Earth," and "Ella." Of these failures "The Elder Son" was commended as a splendidly written play, and "The Garden of Paradise," which had its withdrawal after the failure of the Liebler Company, was praised highly, while "Children of Earth" had sufficient merit to make its financial failure deplorable.

Of the comedies produced, those that received some sort of support at the hands of the public were "The Beautiful Adventure," "He Comes Up Smiling," "Daddy Long Legs," "Consequences," "The Phantom Rival," "Pygmalion," "A Pair of Silk Stockings," "Mary Goes First," "The Big Idea," "The Show Shop," "Androcles and the Lion," "The Man Who Married a Dumb Wife," "The Clever Ones," the revival of "A Midsummer Night's Dream," and "The Doctor's Dilemma," of which list "Daddy Long

Legs" was given its initial performance in this city.

The comedy failures include "Cordelia Blossom," "The Prodigal Husband," "A Girl of Today," "Tipping the Winner," "The Salamander," "A Perfect Lady," "At the Barn," revival of "The Marriage of Kitty," "Marriage of Columbine," revival of "Twelfth Night," "Heart of Paddy Whack," "Poor Little Thing," "Just Himself," revival of "Rosemary," revival of "The Critic," "The Adventures of Lady Ursula," and "What is Love."

Of the melodramas, in the writing of which playwrights have been prolific this season, "On Trial" scored the biggest success, while others which go on the profit side of the ledger are "Under Cover," "Law of the Land," "Today," "Kick In," "Life," "Inside the Lines," "The White Feather," "So Much for So Much," "Secret Strings," "The Trap," and "Mildly's Boudoir," of which we had the premiere of "So Much for So Much," a comedy which we liked so well that it has been more than a season's wonder to us that it was not better received in New York.

The musical productions which have enjoyed successful runs this season are "Ziegfeld Follies," "Fading Show of 1914," "Dancing Around," "Chin-Chin," "The Liliac Domino," "The Only Girl," "Watch Your Step," "Tonight's the Night," "The Peasant Girl," "Halo Broadway," and "The Girl from Utah." The musical failures include "The Dancing Duchess," "Miss Daisy," "Pretty Mrs. Smith," "Papa's Darling," "Suz," "The Debutante," "Lady Luxury," "In the Shade," "Maid in America," and "Pads and Fancies."

The five farces which have achieved success are "The Third Party," which had its initial performance here; "Twin Beds," "The High Cost of Loving," "I Pays to Advertise," and "A Mix-Up," while those of the current year's vintage which have failed to elicit any substantial public interest are "Apartment 12-C,"

CALENDAR OF THE WEEK

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Follies—"Rebecca of Sunnybrook Farm."
Keith's—Vaudeville.
National—Drama.
Gaiety—"Million Dollar Dolls."
Casino—Vaudeville.

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