

WHAT IS GOING IN THE THEATRICAL WORLD

Nora Bayes Comes Back As Vaudeville Headliner

Poli Players Offer "Green Stockings," the Play Which Gave Margaret Anglin Such an Excellent Comedy Role.

Nora Bayes, the most amusing and popular topical singer of the present times, will be the sole starliner heading the bill at Keith's this week. Miss Bayes alternates between music comedy and vaudeville, London and New York. She was the special attraction with "Maid in America" and the star of "Little Miss-It." Her most eminent in the Ziegfeld "Follies" and on the Keith circuit she is one of the few great drawing cards that "turn 'em away." When Mme. Calve fell ill in Keith's last February, Nora Bayes was called upon to fill the vacancy and the theater claims not to have lost a single auditor through the substitution, the crowds continuing as large through the Bayes times as they had been when the famous "Carmen" was singing. Grateful for the help volunteered by her, the Keith management secured Miss Bayes for the present week. Included in her new repertoire is "Hicki Hoi," one of the season's most tuneful songs. Added to her fresh offerings are all her old favorites with the standard ready to sing upon request. Donald Grainard assists at the piano. The extra added attraction will be the "Six Water Lilies," direct from the New York Hippodrome, which was the sensational feature of the recent great water carnival. The water pool is hidden in a big scenic production and the graceful nymphs of the wave, who rival the Kellermans in their dancing in a series of feats of swimming and diving. Other additions will be Walter Le Roy, Emily Lytton and company in "Nobodies," a refreshing comedy by Julie McCree; Dave Kramer and George Morton, the burlesque comedians, as "Two Funny Black Dots"; Johnny Dooley and Yvette Turel, the "Two Girls in a Hat" comedians; the Okuras, human football and pedestal bouncers; Leo Beers, the post prandial wit; Meehan's Dogs, including his famous leaping greyhound; the Keith Electrical Society, in a series of feats of swimming and diving. The Pathe weekly news pictorial.

Today at Keith's vaudeville concert will be given at 8 and 8:15 p. m., and "Hobnobbing," a new musical comedy by the "Man Who Grows," and all the other popular acts in last week's bill will be presented. In addition at the matinee the Keith Electrical Society is showing the Sunday game between the Washingtons and St. Louis at St. Louis today, which will be exhibited.

"Poli"—"Green Stockings." A. S. W. Mason's clever play, which provided Miss Margaret Anglin with the greatest comedy role she has ever had, is being presented by the Poli Players this week when Maud Gilbert will enact the steller part and Albert Roscoe will be seen in the leading male role, which was created in the original production by H. E. Everett. The title of this comedy is derived from an ancient English custom which stipulates that the oldest unmarried sister of a family shall wear green stockings at the wedding of her youngest member of the family. When the play begins Celia Faraday has just been forced to wear green stockings for the second time, and she would have numerous admirers but for the fact that every body has come to look upon her as "Poor Celia," the old maid.

Celia finally rebels against this spirit of commission and she encounters her on every hand and in order to relieve the situation she informs the family that she is really desperately in love and that she is engaged to be married—but that her fiancé is just a poor little Somaliland in the London Times. The family is thrown into wild excitement and all the young men who learn of the romantic engagement immediately recognize Celia's undeniable charms. She becomes the center of interest and solicitude. The younger members of the family demand to know all about Celia's sweetheart and they also want to read the first letter that she has written to her lover. Celia does send off such a letter, addressing it to a "Col. Smith, Somaliland." By a strange trick of fate this letter, which she had intended to destroy, is read and it falls into the hands of a Col. Smith, who, upon his return to England, seeks the writer and discovers Celia. But in the meantime Celia has come to the conclusion to get off her imaginary lover. In the death notice in the London Times, the real Col. Smith appears on the scene with his own death notice in his hands. From this point the play moves on to highly diverting and the love story moves swiftly with many brilliant flashes of wit between the two young people who are destined to succumb to each other's fascinations.



ADELE ROWLAND.

Popular Washington Girl Wins Musical Comedy Triumph

When "Nobody Home" was recently produced in New York at the Princess Theater, by the "Thirty-ninth Street," it was with Miss Adele Rowland, a Washington girl, as its bright principal luminary, upon which occasion the brilliant young prima donna scored a distinctive personal hit.

Since the premiere of the rollicking musical comedy Miss Rowland's popularity has continued its growth until she begins to remember with considerable pride that she spent her girlhood days here as a pupil of Central High School.

Her father has been in the government service for some years, and is still employed in the Postoffice Department.

Miss Rowland went upon the stage soon after leaving school, beginning in the chorus in the company of which Richard Carle was a star. She proved herself a beautiful singer and an exquisite dancer, and Mr. Carle soon promoted her from the chorus to play a leading comedy role, with his support. She played soubrette roles in two of his New York productions, and then went to Chicago as a principal ingenue of the La Salle Theater production.

During the past three years, Miss Rowland has been playing in Chicago and has become a great favorite there. She was engaged by F. Ray Comstock to play the leading role in "Nobody Home" in New York, and is said to be the hit of that show. Her name is in electric letters in front of the theater, and it is freely predicted that before another season passes, Miss Rowland will be a full-fledged star under the management of one of the biggest producing firms in New York City.

In private life Miss Rowland is the wife of Charles Ruggles, a well-known leading man, to whom she was married a little over a year ago.

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Glen Echo Opens Next Saturday.

Next Saturday, May 15, Washington's largest out-of-door amusement place, Glen Echo Park, will throw open its gates to the public and the new summer season will be in full swing. For weeks past the work of beautifying the park has been going on and the opening day will find the resort resplendent in its bright new spring attire. The park will be a beautiful and new laid walk. Every facility to add to the comfort of patrons has been provided and this year will find Glen Echo even more delightful a place than ever, which to spend an afternoon or evening.

All of the amusements that last summer made the park so popular with thousands from the Capital and nearby sections of the city will be featured and additional fine features will play their part in this year's success.

Among the old attractions that will be warmly welcomed will be the free motion picture in the open air with the addition of the famous Hearst-Seedling Weekly on Mondays and Thursdays. On Sundays once again there will be the four popular vaudeville acts, the "Hearst-Seedling Band" in the afternoon and evening, which help to make the park an ideal place for a Sabbath outing.

The welcome announcement that the old patrons is that Charles O. Mills will be on hand with his orchestra and the big dance pavilion will again be a center of attraction for the evening crowds. Especial care has been taken to make the floor even better than before and especial attention has been paid to the comfort of the dancers.

With its long list of amusement features, the park is a most attractive and free feature and its delightful natural advantages, Glen Echo next week will make its bid for a big share of the patronage of the Capital's amusement.

In addition to the amusement features Glen Echo will again have an excellent cafe, where meals can be bought at a most reasonable price. The necessity of carrying the picnic baskets. As has always been the custom there will be no charge for admission at all times and the numerous free features make it a most attractive and inexpensive as well as a very pleasant way to spend an afternoon or evening.

Hint of Uniformity. Roy Cooper Megraw, author of "Under Cover" and "Under Fire," says most afraid if he continues his hint of uniformity in his titles some glib dramatic critic somewhere will name his next play "Underneath." So he begs leave to remark that "Under Fire" is no named because that seemed the only reasonable name for it, and that the "Under" was not deliberate.

MUSIC AND MUSICIANS

A very interesting program was given by pupils of Mr. Oscar Franklin Comstock, at his studio last Tuesday evening. The performance in English and detail was up to what is expected of Mr. Comstock's pupils. The program was as follows: "Novellets," two pianos, (Niels Grade), Mr. Alex. Cruickshanks, Jr., and Mr. Comstock; "When My Boy Comes Home," (Herman), "Birds in the Valley" (Liza Herdman), "In the Garden of the Gods" (Ernest Ball), "Youth Comes Dancing Over the Meadows" (Marion Bauer), "The Little Lark" (Little Lark), (Mario Bauer), "The Message" (Augusta B. Palmer), "Ritournelle" (Cecile Chaminade), "Song of Faithfulness" (Frances Alliston), Miss E. Emma Bowen; "The Garden of the Gods" (Henry Vincent), Miss Myrtle Bogan, Miss Helen Murphy, Mr. Basil Sillers, Mr. James P. Schick.

Two splendid sacred songs have been recently composed by two Washington musicians, Mr. Harvey Murray, organist of the Church of the Covenant, and Mr. Robert A. Stearns, who is a violinist. Mrs. Murray's song, "Behold, God is My Salvation," will be sung tonight at the Church of the Covenant, and Mr. Stearns' composition, "The Year at the Spring," will be sung at the same church May 30. Both songs were written for Mr. Tittmann and will be sung by him at the services mentioned.

An interesting recital by the vocal pupils of Otto T. Simon was given last Friday evening at his studio, 1729 P street northwest. The following program was rendered: Two songs for contralto, "Until I Awake," "The Marriage Bell" (Finden), Mrs. Morgan Bradford; song for soprano, "Auf Flugin die Gesanges," (Mendelssohn), Miss Brooks; song for soprano, "L'heure Exquise," (Hahn), Miss Condon; aria and song for soprano, "Glorio Alfin un Momento," (Marriage of Figaro) (Mozart); "The Lass With the Lute" (Air), (Lizette), Miss Condon; song for soprano, "A Song of Love," (Nevin), "The Year at the Spring," (Beach), Miss Holmes; aria for tenor, "If With All Your Hearts," (Elijah) (Mendelssohn), Mr. Meares; aria for soprano, "Knowest Thou That Sweet Land" (Mignon) (Thomas), Miss McGill; song for soprano, "My Love is Like a Red, Red Rose," (Cottini), Miss Newman; song for contralto, "Vorce," (Toosti), Miss Parsons; song for contralto, "Irish Mother's Lullaby," (Footie), Miss Poore; song for mezzo soprano, "Elegie," (Massenet), Miss Randolph; two songs for tenor, "Love's Lullaby" (Carmen), (Brahms), Mr. Louis Thompson; aria for baritone, "O God, Have Mercy," (St. Paul) (Mendelssohn), John Waters.

A recital by the classes in music and dramatic arts of Madison Hall School will be given tomorrow night at the school. The program will be as follows: "Salsarella" (Louis Gregh), Janie Sanders; vocal solo, "A Perfect Day" (Sanders-Bond), Elizabeth Sikes; "Forest Sounds" (Denner), "La Moresna" (Chaminade), Elizabeth Sikes; "The Telephone" (Anon), Mary Biles; "Les Silvals" (Chaminade), Elizabeth Sikes; vocal solo, "Ah! Dost Thou Love" (C. Bohm), Janie Sanders; scene from Merchant of Venice (Shakespeare), by Elizabeth Sikes, as Portia, and Ethel Thomas, as Nerissa; vocal solo, "Down in the Forest" (Ronald), Emilia Davis; "Antonine" (Chaminade), "Polonaise" (Chopin), Cornelia Gregory.

A large audience enjoyed the following program recently at the Rockville town hall: "Roumanian Night Song" (Lohr), "The Bird and the Rose" (Horrocks),

diaton): two songs, "Oh, Dry Those Tears" (Reigo), "Somewhere a Voice is Calling" (Edythe), Marmion Broadbent; harpist; Helen Donohue DeYo, soprano; Maud Howell Smith, reader; Richard P. Backing, tenor; B. W. DeLoos, mandolinist; A. D. Bailey, banjoist, and Mrs. Grace Dufour Brown, piano accompanist, gave a very enjoyable concert last Friday night at the Metropolitan M. E. Church, C street and John Marshall place, under the auspices of the Metropolitan Bible Class.

LECTURE FOR BENEFIT OF THE F-4 WIDOWS

The interest that has been manifested in the lecture on submarines to be given at Poli's Theater tonight for the benefit of the widows of the men who were lost in the F-4 at Honolulu, has been demonstrated in a remarkable manner through the sale of seats and offers of individuals and business concerns in Washington to help make the affair a success.

Submarine warfare is the principal topic of the hour and it so happens that Lieut. Clarence Hinkamp, U. S. N., who is to deliver the lecture, is probably the best informed officer of the United States navy on this subject. Lieut. Hinkamp has been in command of a submarine and of a small flotilla of the boats. He not only knows how the little terrors of the sea behave as individuals, but how they hunt in couples and threes and fours. He has exhausted every possibility of submarine warfare in his studies and he tells about it in his lecture.

Some weeks ago the Automobile Club of America invited Lieut. Hinkamp to appear before its members and tell something of the technical end of submarine warfare. He prepared a number of pictures to illustrate his lecture and will use these same pictures and a number of others which the Navy Department has supplied in his lecture Sunday night.

An special feature of the lecture will be the play "Nobody Home" by Capt. Edward W. Eberle, U. S. N., commandant of the Washington Navy Yard, who was in charge of submarines for several years and has given the craft special study. It will be recommissioned by Congress purchase the first of them.

The concert to be given by the Marine Band promises to be an affair of unusual character also. Lieut. Steintelman has arranged for the Marine Band to give a promenade concert before the lecture during the intermission and a series of selections after the lecture.

Brilliant Stars.

Probably the most notable cast of feminine stars that has been assembled in years to present a classic or a modern play is now rehearsing daily in New York City under the direction of Granville Barker for his series of Greek tragedies, "Iphigenia in Tauris" and "Trojan Women," which will be given this spring in the leading Eastern universities.

In addition to the two famous English actresses, Lillian McCarthy, and Edith Wynne Matthison, Mr. Barker has engaged the prominent American actresses, Chrystall Herne and Gladys Hanson. These four will appear in Greek, French, and English. Mrs. McCarthy's "Iphigenia in Tauris," and Mrs. Hanson's "Trojan Women," said to be the greatest peace play ever written by reason of its graphic picture of the horrors of war, and its stirring appeal to women and children. "Trojan Women" is the play selected by Mr. Barker and the special committee appointed by Mayor Mitchell for presentation as the principal feature of the dedication of the new municipal stadium at the College of the City of New York on May 23. Performances at the other universities have been arranged as follows: Yale University, "Iphigenia in Tauris," May 15, "Iphigenia in Tauris," Harvard stadium, two performances, May 18, "Iphigenia in Tauris," and May 19, "Trojan Women," University of Pennsylvania, two performances, "Iphigenia in Tauris," and May 20, "Trojan Women," Princeton University, two performances, June 11, "Iphigenia in Tauris," and June 12, "Trojan Women."

Applause.

The bad thing about the critical applause is that it is not discriminating, although it is contagious. Probably the first applause was the work of the clique. A few men coached in the business know when to bring their hands together, and this prompts the man and woman with receptive minds to follow suit, and then the demonstration becomes general. Sometimes the applause is a mere nodding to the player who would be silence. The most impressive thing in the world is silence in the right place. When James Herne, a really great actor, brought his play, "The Sign of the Cross," to the stage, the audience remained silent until the lights began to be put out. Then there was no demonstration. The praise of the critics was centered upon the finale—Dramatic Mirror.

Poli's to Honor Frohman.

Manager Louis J. Fosse has received instructions from S. Z. Poli to arrange for the closing of Poli's Theater during the funeral services of Charles Frohman, to be held at New York City Tuesday afternoon, May 18.

The services will be held at 2:30, so Manager Fosse has announced that the matinee at the Avenue playhouse on that day will not begin until 2 o'clock.

Many New York theaters will be closed during Mr. Frohman's funeral, and Mr. Poli has decided to close his chain of theaters in eleven cities during the hour of the services out of respect to the memory of America's leading producer and manager, who lost his life on the Lusitania.

Still a Mooted Question.

The Keith circuit, which has been New York City, will remain open all this summer. It is rated as the most successful music hall in the world, especially in the summer, when it is usually packed at all performances. When the Keith circuit house will do in June, July, and August has not yet been determined, although "big-time" vaudeville will continue as long as business remains as big as it has been and as long as next season's supply of attractions need not be encroached upon. Whether the cessation of high-grade vaudeville, probably in the latter part of June, will open the way to some other line of amusement is still a mooted question with the Keith management.

Awards Reward. Hildebrandt's band, a member of visiting Hamlet company—it certainly can't be a fun have to play a grave digger night after night. The position of Actor (cheerfully)—Oh, the position is to be assumed at when a hostile audience starts a bombardment.

Truly Shattuck is to be featured in the revival of "The Belle of New York."

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tion of professional and semi-professional women, with so much the intention of the organization, which is called The Lamba, that they might with propriety instead of using the musical title have christened themselves "The Ewes." The playlets were rather clever, one showing forth a proposal of marriage fifty years ago, today, and fifty years hence; the other a tragedy of the tenements, involving the question of prostitution with which amateur lady dramatists and writers so dearly love to deal.

Maeterlinck's "The Death of Tintagiles" received, as said before, its first American performance. Judged by its effect on even a friendly audience, it seems likely to be its last, unless the precious thing be adopted by high-brows as a fit expiation of their understanding of the mysterious thing they dub symbolism. It was badly done in lighting and in the delivery of the lines, but produced in the very best of circumstances. It would remain a dreary and wordy unfolding of a not especially dramatic, although tragic, episode in the life of a young setting of some beklighted country unknown to history. In its gloom and forbidding qualities it is "Macbeth," but without the genius or human and literary interest of that play. The playlet's wry tale of kidnaping carried on without a particle of light to relieve its constant shadow. It is, in fact, a motion picture of a play, abounding in long speeches and the Maeterlinck repetitions. In the darkened auditorium one male spectator yawned so audibly that his demonstration called for a few other-claps and a friendly volume of sympathetic laughter. "The Death of Tintagiles" is not likely to find a place even on the vaudeville stage, where short plays are eagerly sought for.

More Gilbert and Sullivan.

Something seems to have slipped up in the promised bill made up of "Trial by Jury" and "The Gondoliers." The second attraction is "The Gondoliers" season of Gilbert and Sullivan operas we are given "The Mikado" instead. It is too late to say much about the opera itself, save that it is a gem of its kind and familiarity, it loses none of its charm, particularly with a sufficient and well-conducted orchestra such as is provided for the present revival. Mr. Hopper kindly has had the original text of the original text is adhered to closely. Just as Gilbert wrote it, the situations and lines get more laughs than are accorded. Several new musical pieces from the griddle, which are of a high order of light and audience in Sullivan's melodies and concerted compositions, is proof of the masterful and lasting quality of these musical comedies.

Mr. Hopper's curtain speech, which has come to be regarded as a regular feature of the operetta in which he appears, gives him an excellent safety for his own part. He is a man of the way of the original composition which otherwise might be used to elaborate the Gilbertian text. He is so fertile in original material that he is not robbing him to quote from his latest. His definition of a man so mean that he would steal a dead fly from a blind spider and who looked over the rims to save wear and tear.

The Little Theater.

Mr. Winthrop Ames, who, governed by artistic ideals, also is a manager of commercial basis, has decided after a couple of seasons' experience with the Little Theater, that the game is not worth the candle. He has decided to stop the same exertion in a producing way he could get a much more profitable return if he had room for bigger audiences. Therefore, the house which was a little better acting in the past, has been absorbed that generic title, is to be enlarged and enter the regular ranks. Those who delighted in the daintiness and comfort of the house as a theater, do not help regretting this yielding to commercial temptation.

The Bramhall, the littlest of the theaters, gave two representations of its second production, "The Least of Us," and then abruptly closed. The decadent qualities of the play by Mr. Davenport, who is at once author, manager, producer, actor, and singer, were so much stronger than its literary or dramatic value that the piece was a hopeless proposition from any point of view.

At the Bandbox the Washington Square Players have had on another bill of four plays, written, staged, acted, and managed on the same co-operative plan pursued in their other productions. Amateurism never in a day has been so cheerful in a way and crude in settings and costumes as in the Bandbox. The play is a lot of absurd sense and an unusual spirit of youthful, artistic enthusiasm. Everyone engaged in the work, in every capacity from that of writing and acting to the more sordid mechanical functions seems to be moved by the love of the work. It is from an incentive of this sort that much good for the stage has sprung, and it is back of this enterprising undertaking there may come something of genuine value to American dramatic art. It is thoroughly democratic, and any one who can play a part is welcome to the organization with a chance to demonstrate his or her special ability in any one of a number of lines.

The latest bill, like the others, is made up of four plays. "The Least of Us" is the first, an episode of tenement-house life by Rose Pastor Stokes. The next is a fantastic and dainty bit called "The French Fry," which is a comedy in the French style. The last is "The Least of Us," an episode of tenement-house life by Rose Pastor Stokes. The next is a fantastic and dainty bit called "The French Fry," which is a comedy in the French style.

Noted Opera Singer Will Appear Here Next Season

Ottokar Bartik, for a number of years ballet master of the Metropolitan Opera House, and also personal representative for the great Bohemian soprano, Miss Emmy Destinn, is now in this city looking after her interests. Mr. Bartik is arranging to have Miss Destinn appear in concert here next fall. As this is Miss Destinn's first concert tour she is very much in demand. Ever since she took part her first papers for citizenship, the American people have become personally interested in her. Some say that Miss Destinn did this to show her distaste for the Austrian government, which is killing her cross and a citizen.

Bohemia. Mr. Dinah Gilly, the noted baritone, who is booked to appear with Miss Destinn, will be at home when the war broke out. Of course, all the influence of the Metropolitan Opera House was brought to bear on the case, but the government of Miss Destinn does not return to the opera next season, it is her intention of getting a glimpse of her adopted country. She is now in Prague, where she will again attempt to get the Austrian government to release Mr. Gilly. At any rate she will return in September, probably as a patriot.

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