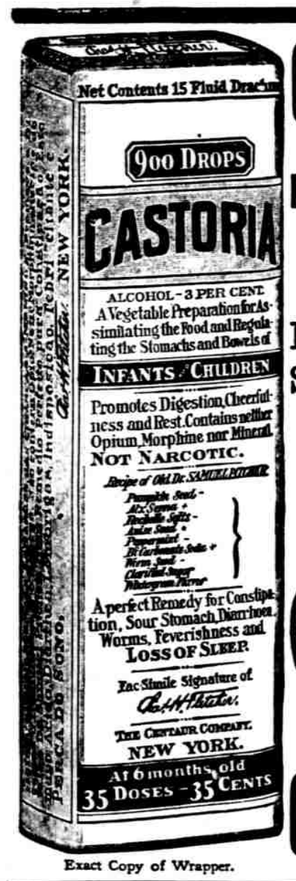

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RUSS OFFICIALS SHOT IN MOSCOW RIOTING

German News Agency Reports Revolutionary Activities Throughout Empire.

Berlin (by wireless via Sayville), Oct. 11.—Serious revolutionary disturbances have occurred at many places throughout Russia, according to the Overseas News agency. Street fighting between the police and the revolutionary element has taken place at Petrograd, Moscow, Odessa, Kharkov and Rostov on the Don.

"It now transpires," says the Overseas Agency, "that on September 27 the people built barricades near the Pushkin Monument in Moscow. Twenty-five policemen and eight high officials were wounded. Three civilians were killed and twelve wounded. Among the dead was a student whose corpse was left all night in the street. The students at the university protested against their fellow's death by demonstrations and wreaths with revolutionary inscriptions at the funeral. The president of the Moscow University was asked for an explanation of the students death by the minister of education, but it has been withheld by the censor.

"Other street fights are reported from St. Petersburg (Petrograd), Kharkov, Rostov on the Don and Odessa. Everywhere small riots have been turned into serious troubles."

AZTEC CLUB PIANS FETE.

Famous Organization of 1847 Will Celebrate Birthday Tomorrow.

William Stone Abert, secretary of the famous Aztec Club, yesterday announced that the sixty-eighth anniversary of the founding of the club October 13, 1847, will be observed at the Army and Navy Club tomorrow evening.

Officers of the Aztec Club of 1847 are Rear Admiral John H. Upshur, U. S. N., retired, president; Col. George A. Porterfield, of Charles Town, W. Va., vice president; William Stone Abert, of Washington, secretary, and Rev. William Taylor Snyder, rector of the Church of the Incarnation, treasurer.

The club was founded in Mexico City after the occupation by the American army. It was organized by young lieutenants who realized what its value would be in the social activities of the Mexican capital. Its membership is limited to those who participated in the campaign and their nearest relatives.

POSTAL POSITIONS FILLED.

Four Appointments Announced by Postmaster General Burleson.

Four vacancies in the Postoffice Department were filled yesterday when Postmaster General Burleson promoted Alfred B. Foster, of California, from chief clerk to the Fourth Assistant Postmaster General to superintendent of the division of equipment, at $2,750 a year; Leighton V. B. Marschalk, of Kentucky, from chief clerk of the division of rural mails to superintendent of the division of postoffice supplies at $2,750; Michael K. Campbell, of Illinois, clerk to chief clerk of the division of equipment, at $2,000, and John K. Pickett, of Georgia, from chief clerk, division of equipment, to chief clerk to the Fourth Assistant Postmaster General.

CLOSE CALL FOR FANS.

Philadelphia Rooters Had Vision of Game by Wireless.

Boston, Oct. 11.—A hundred and fifty Philadelphia fans left Philadelphia Saturday night for Boston aboard the Merchants and Miners' Line steamer Ontario. All went merry as a wedding until the Ontario broke down in Vineyard sound last night and the Philadelphia fans began to dream of seeing the game by wireless.

The Nantucket, of the same line, was summoned by wireless. The fans were transhipped during the night from ship to ship. The Nantucket brought them into Boston at noon today.

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PLANS COMPLETED FOR CORNER STONE RITES

President Wilson Will Wield Trowel for Start of Spanish War Memorial Amphitheater Tomorrow Morning.

President Wilson will lay the corner stone tomorrow morning of the memorial amphitheater to victims of the Spanish-American war, at Arlington National Cemetery. Secretary of the Navy Daniels, representing the memorial commission, will deliver an address.

In an announcement yesterday, J. Q. A. Braden, commander of the Department of the District of Columbia, United Spanish War Veterans, urged all members of the organization to attend the exercises.

The corner stone of the memorial building will be laid at 11 o'clock. Charles W. Newton, past commander-in-chief of the United Spanish War Veterans, will be a speaker.

District veterans will assemble at the main gate of the cemetery, opposite the trolley station at Arlington, at 10:15 o'clock. All who are able to appear in uniform.

BOMB SENT TO ARMS PLANT.

Tube Containing 200 Pounds of Powder Hidden in Coal Car.

Trenton, N. J., Oct. 11.—A steel tube containing 200 pounds of powder and believed to have been intended as a bomb was found today in a car laden with coal on the side track at the war munitions plant of the J. L. Mott Company. The police department, believing that the tube full of powder was intended to blow up the plant, have started an investigation. The coal had come from the Western Pennsylvania field, where many foreigners are employed.

The Mott plant is within a stone's throw of the mills of the John A. Roebling Sons Company, which is turning out great quantities of barbed wire for the allies.

WILSON INVITED TO FETE.

Mrs. Galt Also Asked to Attend City's Tribute to Bands.

President Wilson and Mrs. Norman Galt have been invited by the committee on arrangements to attend the testimonial to the bands which assured the success of the park concert programs last summer.

A delegation of the committee which extended the invitation at the White House yesterday, consisted of Melvin C. Hazen, C. J. Gockeler, A. J. Driscoll, Charles J. Columbus and John Martin.

Secretary to the President Tumulty was asked by the committee to be a judge in the races which have been arranged in connection with the entertainment. The testimonial celebration will be held at Brightwood reservoir Saturday afternoon.

Protest Opening of Rate Case.

Four organizations—the American National Live Stock Association, the Cattle Raisers' Association of Texas, the National Wool Growers' Association, and the Corn Belt Meat Producers Association—have filed with the Interstate Commerce Commission a protest against the reopening of the Western advanced rate case by the Commission.

"Cock o' the Walk" Is a Delightful English Comedy

Otis Skinner Paints His New Stage Picture with a Delightful Whimsicality, Sense of Humor, and an Occasional Touch of Pathos Which Gives It a Place Among His Most Noteworthy Characterizations.

By JULIA CHANDLER MANZ.

The tone of the production of Henry Arthur Jones' new comedy, in which Otis Skinner returned to us last night at the New National Theater, justified the unique tribute which the program paid the memory of Charles Frohman, through its simple announcement of his presentation of the play, for it demonstrates in every particular art above commercialism in the theater for which the late Mr. Frohman persistently stood sponsor, reaching his high ideal in point of construction, interpretation and mounting.

"Charles Frohman presents Otis Skinner in the comedy of character and situation, 'Cock o' the Walk,' in four acts, by Henry Arthur Jones," asserts the program, and one feels as the play progresses no inclination to quarrel with the announcement, so completely is the piece earmarked by the Frohman spirit. All through the exquisitely balanced performance last night I was so impressed with the feeling that somewhere out in that land which the producer termed "The Beautiful Adventure" he must feel an intense pride that his work should continue in the theater just as he would have continued it, that I have felt impelled to convey the impression to you even before I told you how delightful is the comedy which the English playwright has written for the exploitation of Mr. Skinner's incomparable gifts.

The "Cock O' the Walk," is one Antony Bellchamber, an actor chap of the British realm, who has escaped the silly vanities of his professional associates through an absorption in his art which leaves small room for aught else. Bohemian, in spirit; bibulous in habits; poetic in temperament; fantastic, jovial, and jocular, he so dominates the four delicately satirical acts of the piece as to make one unmindful of the slightness of the story that is told.

Bellchamber comes to the manserial rooms of the Berkeley Theater in London, for the purpose of persuading his sometime friend, Sir Augustus Convers, manager-actor, to give him a part in a new production, an effort in which he is unsuccessful, until Conyers commits a slight indiscretion, involving Johanna Bridle, a romantic girl who is enjoying her first experience in hero worshiping.

Conyers invites the girl to have dinner with him at the River Lawn Hotel, Sunbury, where he retires every Sunday to rehearse Hamlet, which he has in preparation for the Shakespearean celebration planned for the birthday of the illustrious bard. The actor secretly invites the girl's father and mother to join him upon the same occasion, thinking thereby to turn the matinee devotee over to her parents and teach her a lesson. Fond parents fail to put in an appearance, and after a most strenuous time of eluding her friend, Clara Fleckner (who is also a worshiper of Conyer's), Johanna arrives for the dinner, alone. Her loveliness quite overwhelms the actor, who has known her only through her gushing notes heretofore, and there follows a scene which is witnessed by Bellchamber, the jealous Clara, and a waitress, who has dramatic ambitions.

When Clara reports the affair to Johanna's tyrannical father such a rumpus is raised that the right reverend support of several bishops in Conyer's Shakespearean celebration is threatened to be withdrawn, until Bellchamber bargains with Conyers to clear his name of suspicion by appearing as a witness before the scandalized gentlemen if, in return for his services, Conyer will alter his plans, substituting "Othelo" for "Hamlet" in the forthcoming event, allowing Bellchamber to play the title role.

The fourth act of the comedy finds us with the triumphal Bellchamber in his dressing room at the Berkeley Theater, "Cock o' the Walk" in more than name now, while the girl whom he has befriended awakens from her unhealthy dream and gives her heart to a deserving chap.

In his new stage creation Otis Skinner paints a picture which will undoubtedly take its place among his most noteworthy characterizations. Into his visualization of the bibulous actor he weaves all the characteristics typical of the red Bohemian—temperament, generosity, and that rare sympathy which is an earmark of a great nature—painting his portrait with a delicate whimsicality and keen sense of humor which rounds it into a splendid portrayal.

In his managerial magnates of the British metropolis Mr. Jones has embodied the idiosyncracies commonly acquired by the type of actor and manager in London, who is lionized by the peerage, furnishing in these characterizations, as well as in those of the four bishops interested in the uplift of the stage, a continuous satirical vein that kept last evening's large audience quietly chuckling throughout the performance.

Portraying these characters Vernon Steel gives an excellent performance as Sir August Conyer, the matinee idol, while the other three managers as played by Walter F. Scott, Walter Gibbs and Frederick M. Conklin are entirely satisfying.

The bishops are splendidly pictured by Kenyon Musgrave, John Rogers, Harry Dodd and John Gibbs, while Reginald Barlow gives a sufficiently bombastic idea of the irate papa Biddle, and Ernest A. Elton is capital as Clibbetts, business manager of the Berkeley, who bears the brunt of Bellchamber's jocularity.

OTIS SKINNER, National.

The three young women who furnish the feminine interest of "Cock o' the Walk" are excellent in their respective roles. Janet Dunbar is a delightfully ingenuous hero-worshiper, making an exquisite picture in the lovely frocks she wears and marking her performance throughout with charm, poise and histrionic ability. As Clara Fleckner, Enid Bennett plays Miss Dunbar a close second, and Rita Ottway demonstrates her capability in the impertinent, plebian Pamela, waitress.

Belasco—"Androcles and the Lion."

Bernard Shaw's "Androcles and the Lion," one of the last season's noteworthy New York successes, received it away-from-Broadway premier at the Belasco Theater last night. "The Man Who Married a Dumb Wife," one of two plays by Anafole France, was given as a curtain-raiser. Combine Shaw, France, Granville Barker, the English producer-dramatist-actor, who, with Lillah McCarthy and Percy Burton, produced last night's offerings, with a most capable company, and you have an evening's entertainment with few rivals.

It is needless to go into superlatives. The performance from the first to the last curtain was a delightful novelty, stisfying to the extreme and acceptable in every sense—if that's too much "superlatived" it will have to stand.

Perhaps the things that stand out most prominently in the Shaw's so-called "fable play," are his rich situations, his lines abounding in witticisms and the excellent manner in which it is produced, both as to cast and to setting—beg pardon, Mr. Barker, and associates, no longer recognize the word, "setting," as applied to their offerings. "Decorations," is the word.

Androcles, a tailor, who has embraced the despised Christianity, and who is looked upon by all beasts as their friend and by men as a sorcerer, comes upon a lion in the jungle. He removes a thorn from the lion's foot and wins the lifelong friendship of the king of beasts.

Caesar is a daily witness to the slaughtering of Christians in the Colliseum. Androcles is captured, along with Ferrovious, the giant, and others and is condemned to die. Ferrovius forgets his newly embraced religion long enough to cut to pieces single-handed the six gladiators pitted against him in the arena, thereby winning Caesar's admiration to the extent that he orders the release of the other captives. When reminded, however, that the appetite of the newly captured lion must be appeased by at least one Christian, Androcles is turned loose to be devoured. The other Christians are told by Caesar that they "may go around to the front of the house to enjoy the spectacle." This scene, when Androcles and the lion recognize each other, embrace and depart arm-in-arm,' is indescribably funny.

O. P. Heggie, the English actor, plays Androcles with a fine realization of the necessities of the role. His work is smooth and subtle. He does not overlook an opportunity to get out of the Shaw lines all that is there. Lionel Braham would make a capital Ferrovius if he didn't have a line—he fits the part to a "T" from a physical standpoint. And the same can be said from a histori point of view. The Spitho of Claude Rains and the Caesar of Fred Eris are likewise excellent. Charles Dodsworth gave an excellent portrayal of the bumptious Centurion. Miss Mary Forbes is beautiful and accomplished and a delight as the captive Lavinia. The rest of the large company is par excellence.

The piece is in five scenes, simple to the extreme, in accordance with the newer ideas of the producers, but most adequate and appropriate.

The curtain-raiser tells of a Parisian jurist who marries a dumb wife, only to find he does not realize his full enjoyments because she cannot speak. He has a surgical operation performed on her vocal cords and her voice is restored. Her incessant chattering nearly drives him mad. The doctors tell him that while they can restore a woman's voice, there is nothing known to science that can still it, and, in distraction, he accepts their advice and takes the only palliative, deafness.

Mr. Heggie and Miss Forbes completely win their audience as the husband and wife. Mr. Dodsworth does fine work as the doctor. The other performers in the smaller parts are equally at home.

The setting—or "decoration"—is ingenious, in that it shows a street scene and the interior of the judge's home at the same time, allowing the action to be going on in both locales simultaneously.

If nothing more be shown to Washington this season than the two offerings of last night, the present season has been worth while.

Poli's—"Believe Me, Xantippe."

At the hands of the Poli Players, with A. H. Van Buren in the leading role, Washington yesterday received its first introduction to "Believe Me, Xantippe," the Harvard prize comedy by Frederick Ballard, which, despite a highly successful life in New York, Boston and elsewhere, had never reached Washington until Director Harry Andrews presented it yesterday.

A light, witty comedy, chock full of interesting situations, and rapid-fire dialogue, "Believe Me, Xantippe" should prove the most popular of Poli's many successful productions this fall. Mr. Van Buren finds in the part of George Macfarland, a wealthy, if rather harem-scarem young New Yorker, who thinks he is smarter than the police—and apparently is—a part which suits him admirably. He carries the piece along with ease and grace, being first whimsical and cock-sure; then tired, hungry and pathetic; later cowed and humble, then brave and strong—he goes through the entire gamut of emotions—but first, last and all the time he is funny, and the audience acknowledges it generously.

The story concerns a wealthy young New Yorker who wagered two friends, one a chief of detectives, that he could commit a felony and evade the police for a year. He forges a check, escapes from New York, and at the end of eleven months turns up in a lonely mountain cabin in Colorado, tired, foolsore and hungry. To this apparently uninhabited cabin returns Dolly Kammon, daughter of the county sheriff, who has received permission from her father to remain in the cabin alone over night in the hope of bagging a deer the following morning. Macfarland discloses his identity as a forger wanted by the police by using his favorite expression "Believe Me, Xantippe." Dolly immediately covers him and takes his rifle from him, not noticing a revolver which he had carelessly left under his hat on the table. Macfarland a few minutes later catches Dolly off guard and holds her up, taking away her guns. Dolly in turn, by a trick, recovers both her guns and her control of the situation.

Enter then a bad man, also wanted by the sheriff. With Macfarland's help, Dolly captures him, too, then takes them both to the county jail, has herself sworn in as her father's deputy and is left in command of the jail while the father takes a trip off stage. Naturally she falls in love with her handsome prisoner, and when he sees Sing Sing staring him in the face she forces him on a horse with sailing orders for Arizona just as New York officers arrive for their prey. But the prey doesn't go to Arizona. The New York officers turn out to be the men with whom he has made the wager, which Macfarland wins on the technicality that Dolly at the time she arrested him was not an officer of the law. Dolly and Macfarland plight their troth, and, as far as our information goes, live happily ever after.

Miss Rittenhouse as Dolly Kammon is vivacious. Ben Taggart, who appeared yesterday for the first time with the Poli company in the part of "Simp" Calloway, the "bad man," was excellently cast and made the most of his opportunities. Miss Cameron as Violet portrayed a frontier siren with well-placed comedy relief. Mark Kent as the sheriff had little to do, but as usual made the most of it.

Keith's—Vaudeville.

The new Keith bill is decidedly entertaining, chief interest centering in Wilton Lackaye's appearance, after a long absence from home, in a new tabloid comedy drama, "The Bomb." This playlet is dramatic and engrossing in the extreme, and works up to a splendid climax. Mr. Lackaye plays a detective disguised as an Italian laborer along big lines and contributes some of the forceful acting for which he is noted. J. Challie and William Morgan gave him very capable support. It is a pleasure to watch Mr. Lackaye in some of the best character acting Washington has seen this season.

Ralph Herz has several songs and does several things that cause much laughter. First he appears as an ex-tragedian, "I'm acting in the movies," he confides; then confesses that the question whether "to be or not to be" has been succeeded by "How long can you stay under water?" He then told us that "A good fellow is only a fool," and that "What we want and what we get are very different." Mr. Herz is always enjoyable, and never more so than this week.

The eminent Spanish violinist, Manuel Quiroga, was warmly welcomed. Senor Quiroga is a young man of great accomplishments. His tonal smoothness is most adirable, and he plays with much musical feeling and great understanding. His audience last night were loath to let him go and he responded to continued applause with Dvorak's favorite, "Humoresque."

There were many long breaths and popping eyes when George East's company appeared in a handsome plush hanging curtain setting. Mr. East executed some charming toe dances with the abandon, the fire, and the grace of a bounding woodland sprite, assisted by the McGinnis Brothers and aided by a ragtime orchestra.

Mae Aubrey and Estelle Riche are two well-dressed chickens who sing and dance nicely. Harry Tate's "Motoring" is as funny as ever; and Arthur Stone and Marion Hayes scored heavily in a yap carnival called "Green Goods." A vaudeville bill would not be complete without its acrobats, and the "Three Ankers" have a very good act. Altogether, the bill contains much pleasurable entertainment, with many acts that are novelties to Washington.

Cosmos—Vaudeville.

A flash of the old fire and the creepy thrill that followed her exclamation, "I had to do it,' in the climax of "The Reckoning Day" at the Cosmos Theater this week proclaims that it is Eugenie Blair, the emotional actress, who has the power to dignify the simple story into a tense, thrilling playlet. "The Reckoning Day" deals in a way with habitues of the underworld and with the desperation of an erring mother who finds her innocent daughter being dragged over the road that led to her own ruin.

The remainder of the bill furnishes an excellent balance to the tragic headline attraction. The Fraytes, a European surprise act, presents some remarkable athletic contortion work and a pleasing effect of song with a handsome scenic setting. Irving Roth, the character actor, had his audience laughing all the time with his quaint Italian dialect anecdotes and songs. and Ferber, Meyers and company, in "My Angel Wife," presented an amusing little sketch with some unusually good song interpolations. Charles and Alice Miskell blending of the human voice and the French horn and the cornet is novel and pleasing and Bigelow, Campbell and Rayden, the famous cabaret trio of the College Inn, New York, have a rousing and amusing offering of all new songs. The Hearst-Selig news pictures and other photoplay features form the added attractions.

Eugenie Blair and her tense playlet will head the new bill which will be presented the last half of the week beginning Thursday.

Gayety—"New Bon Tons."

"The New Bon Tons" are entertaining this week at the Gayety, and they are as lively a bunch of girls that have got in an appearance this year. "Copper at 6" is the title of the conglomeration of good burlesque that supplies excuse for this very good company to please an unusually large audience that was on hand to witness their latest output. It is now in many respects, "as advertised," and that in itself is a very pleasant feature.

Bert Baker and Leo Hoyt, are "partners in crime" and the big scream of the show, while Babe La Tour, of the whirlwind class, has the principal feminine role, supplying all the necessities of beauty and voice for a suitable burlesque leader. The rest of the characters are in tried hands and the seatholders seemed glad to see them again this year.

The Bon Ton chorus is a big element of satisfaction in the entertainment, well selected, and containing girls of various architectural proportions—big ones and little ones—enough to please the different tastes, and they all work well in happy activity.

The musical numbers are noteworthy, tuneful and catchy and the ensembles brought out much applause. The vaudeville numbers are unique, with Ford and Forster taking first honors. The bill is closed with the suffragette band, led by Bert Baker, to the real amusement of all present.

Lyceum—Burlesque.

Mark Lea scored a big hit yesterday in the big musical review which comes to the Lyceum this week. He was ably assisted in his comedy by Earl Kem, and the pair kept the house in an uproar of laughter from curtain rise to curtain fall.

Mabel Le Monsier gave an exhibition of fancy toe dancing which captivated the audience. Gene Gorman as Willie Dope, a rube who will not laugh or smile, handled his comedy part well.

Owing to the fact that the results of the world series games are being shown this week, the second part of the entertainment was called off yesterday in favor of the baseball scoreboard with the approval of the fans, who packed the theater.

Columbia—Feautre Films.

Yesterday the Columbia Theater passed into the hands of Marcus Loew, the New York theatrical manager, who has been establishing theaters throughout the eastern part of the United States. The opening production under the new management was the Famous Players' magnificent picturization of "Zaza," with Pauline Frederick, the eminent emotional artiste, in the celebrated role. This production will continue until Thursday, when it will be followed by "A Girl of Yesterday," in which Mary Pickford will be seen as the star. This is one o fthe most novel offerings that Miss Pickford has yet offered, and is the first motion picture romance to embody all the phases of courtship of a generation gone by in contrast with the most modern romantic auxiliaries—the aeroplane, the palatial steam yacht, the tennis court, the golf course, and many other adjuncts of present-day sport.

For When They Vote They Vote.

Columbia, S. C., Oct. 11—Governor Manning, determined to preserve order at Tuesday's municipal election, at Charleston, this afternoon ordered four companies of Charleston militia under arms to await further orders.

Ship for U. S. Sunk in Crash.

London, Oct. 11.—The Norwegian bark Seileren, bound for Savannah from Scotland, was sunk in collision with a British steamer off the north coast of Ireland today. The crew was saved.

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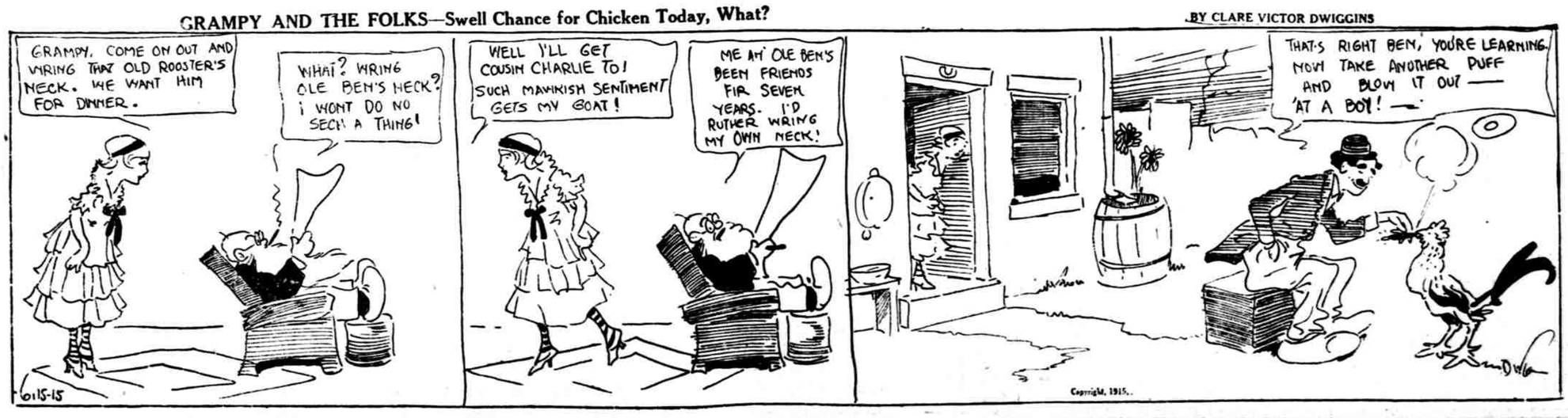
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