

THEATRE TALK FROM NEW YORK

JAMES S. METCALDE

New Standard of Matrimonial Fidelity—Exploited by Women Dramatists—Abe Potash and His Associates—Firm Goes to Fifth Avenue—Star that Didn't Sparkle—Farce Without Fun—Lehar's New Opera.

New York, Oct. 30.—We have had a rather novel theory in matrimonial matters propounded to us by the two women authors of "The Mark of the Beast," just produced at the Princess Theater, speak with any authority for the rest of the sex. The principal male character is a lawyer impersonated in many and declamatory fashion by George Nash. Early in the play he is brought by a woman friend and client to undertake her defense in a divorce suit which is about to be brought against her on the ground of infidelity. When the lawyer finds that she is actually guilty he refuses to take her case, but agrees from friendship to see the husband—also a friend—and try to make some arrangement which at least will not deprive the wife of the custody of her child.

When the interview takes place the legal intermediary puts up a plea not for justice, but for mercy. He entirely omits the denunciation of the double standard for men and women. Discrimination against the woman in a divorce suit which is about to be brought against her on the ground of infidelity. When the lawyer finds that she is actually guilty he refuses to take her case, but agrees from friendship to see the husband—also a friend—and try to make some arrangement which at least will not deprive the wife of the custody of her child.

Back to the Cloaks and Suits. Our old Jewish friends, Abe Potash and Morris Perlmutter, are again in evidence. The play this time being called "The Cloak and Suit Company," which created these heroes of the East Side cloak-and-suit industry in their original literary form, is one of the authors, and the other is Roy Cooper. Morris, who is the more successful of the two, has a pin-headed young woman with a dancing admirer. The play is a realism in which the New York stage of late delights, we have almost visual evidence of this wife's lapse from virtue in the desire to be amused. Penitence follows quickly, and the next day we have her confessing her misdeed and the lawyer, arming himself with his friend's discarded revolver to go out and wreak vengeance on playmate number two.

Fortunately, the friend, being once more firmly established in his own marital relations, arrives opportunely to prevent this intent. The lawyer, having first been disarmed of the physical weapon, is then rebuffed by the kind intentions he may have had in the way of legal punishment of the wife by his friend's firing back at him the same arguments that he himself had used successfully earlier in the play. Then there is another forgiveness and reconciliation, with the quartet of divorced wives and turn-the-other-cheek husbands uniting in the happy ending without which no American play can be truly great.

Feminine Analysis of Life. Men dramatists have provided us with all sorts of situations in the domestic triangle and have used the neglected wife over and over again as one of their puppets. It has been taken as a matter of course on the stage that the weak woman who is neglected by her husband is exposed to greater temptation than the wife who shares her husband's interests and pleasures, or who has character enough not to be rebuffed simply because she can find no other amusement or occupation for herself.

It remains for the lady authors of "The Mark of the Beast," Georgia Earle and Fanny Cannon by name, to put up the argument that when a busy man finds that his wife has been untrue to him, it is his duty to understand that the blame is, in fact, his own. Therefore, the woman is to be promptly forgiven for her petty little escapade, and immediately restored to the marital embrace. One might almost infer that in the opinion of these authors she should really be commended for resorting to this re-

last two or three seasons. In supporting roles in important productions. The combination was considered sufficient to justify Harrison Grey Fiske in launching her as a star. The place was the Comedy Theater and the play was adapted to American scenes from the Hungarian of Eugene Hatal by Marion Fairfax, under the title of "Mrs. Boltay's Daughters."

There were four of the young women living in semi-comfort with their mother on funds supposed to be derived by one of them from her work as a lesser luminary on the stage. The girls are fairly mature and of at least ordinary intelligence, so it seems rather incredible that with the investigating propensities of the sex none of them discovered what was made very patent to the audience, that the income of the supporting member of the family was, in fact, drawn from the generosity of a wealthy male admirer. The discovery is finally made by the youngest of the sisters, who, having overheard the discussion which means a break in these relations, reports at the gentleman's apartments to console him for the absence of the bread-winner. Will she be done with it and serve the dramatic purpose of a reconciliation and the inevitable happy ending.

The play was mildly interesting, although the adapter was unable to transfer to the American atmosphere any romance or beretion of sacrifice in the relation assigned to the leading character. The younger sisters, perhaps out of deference to the star, were not made particularly attractive, but their presence in the circumstances had a rather repellent effect and threw one completely out of sympathy with the situation.

Rita Jolivet may possibly confirm her reputation as a "bank" but she has to be done with some other medium than "Mrs. Boltay's Daughters."

Sherman Was Quite Right. Some irreverent and light-minded person was heard to say on leaving the first performance of Frank Mandel's farce, "Sherman Was Right," that whether or not Sherman was right in what he said about war, he would certainly have been right if he had said it about the play. The irreverent person told the truth, for it is many a long day—or night—since first-nighters have been called upon to sit through a more inept piece of attempted fun-making. It was an effort to apply to the purpose of farce some of the occurrences of the present war in reference to suspected spies, war contracts, and similar inspirations to facetiousness. The complications were so complicated that the more vigorously the actors tried to be funny and supply farcical rapidity to speech, action and situation the more the audience became bewildered and the further it got from being inspired to laughter or even amused.

The tremendous public that knew Franz Lehar through the music of "The Merry Widow" would not be likely to recognize the composer in the score of "Endlich Allein," which is a Jewish comedy in the original title. "Endlich Allein," it abounds in sensuous melodies, and through it run recurring the waltz strains without which no opera of the Viennese type can exist. Cloving as it becomes, it is certainly more endurable than the ragtime which has become the curse of most of our own contemporary light music. In "Alone at Last" Lehar seems to show the influence of the eccentric in orchestration that the Strauss of Germany has injected into the recent work of some foreign composers. Many of the numbers are delightful, but it is doubtful that they will have anything like the popular appeal of the earlier work.

The book gets into the commonplace rut of these pieces made over from European models. A number of authors, adapters, and lyricists combine in the effort which shows the usual lack of originality in lines and situations, although it must be admitted that there is a touch of the unusual in having the lovers sing an important number while they are standing or sitting in the eternal snows of one of the loftiest of the Alpine peaks. The company handles the material competently, including as its principals Mme. Namara, Jose Collins, John Charles Thomas, Harry Coner, and Roy Atwell.

Mary Pickford, the sweetheart of the screen, will be seen in the near future in the title role of John Luther Long's beloved classic, "Madame Butterfly."

Theatrical Briefs.

When "A Pair of Sixes" is produced at Folli's next week, A. H. Van Buren will be seen in a role entirely different from anything he has ever attempted in stock heretofore in Washington. He plays the part of the irascible, nervous, high tempered, jealous husband, who is driven to desperation by the antics of his business partner.

At the Belasco soon William Favalora will be seen in his production of the great dramatic success, "The Hawk."

Grace George's production of "The New York Idea" at the Playhouse, New York, will be continued during the present week, and afterward will alternate with "The Liars," by Henry Arthur Jones, which is to be produced Monday, November 8.

Robert Campbell has a new play called "The Heart of Dixieland," which he may send out some time after the holidays. As the title indicates, the scenes are laid in the South.

That chorus girls have strange ambitions is well demonstrated by Miss Gertrude Waixel, one of the company of "Nobody Home" at the Belasco Theater, who has a mad mania to possess a pack of elephants.

AMUSEMENTS.

Lawrence D'Orsay is trying vaudeville again, this time in a comedy sketch, "The Rajah's Ruby," by Robert Craig.

"Dancing Around" with Al Jolson, the musical extravaganza from the Winter Garden, New York, will be an early attraction at the Belasco.

Election returns will be read from the stage of Keith's Theater next Tuesday evening. Special wires and news service have been provided by Manager Robbins.

"Hobson's Choice," a four-act comedy by Harold Brighouse, will have its New York opening at the Princess Theater next Tuesday evening, November 2. The play is a story of English provincial life.

During the week starting Monday, November 15, John Drew will make his annual pilgrimage to Washington this time appearing at the New National in a brand new vehicle, "The Chief."

Prominent in the cast for "The Ware Case," in which Lou Tellegen will be starred, and which will shortly appear in a Shubert Theater, are Gladys Hanson, Montague Love, Albert Bruning, Minnie Hameford, Corliss Giles, Robert Ayrton, Robert Vivian, A. P. Tays, John Hathaway, and Charles Dickinson.

Jean Bedini, owner and producer of this week's attraction at the May Irwin, will make his first appearance in Washington on the Columbia amusement circuit.

AMUSEMENTS.

NEW NATIONAL—TOMORROW NIGHT & ALL WEEK. POP. MAT. WED.—50c to \$1—SAT. MAT., BEST SEATS, \$1.50.

Strangely enough, such intangible things as emotions are lived before our eyes by persons in the play as vividly as reality. The scene of this emotion is as strange as a wonderland, yet as real as the living-room of your own home, for that's where it would be, except for the astonishing thing which makes it happen in a far region.

HENRY W. SAVAGE Offers for the First Time on Any Stage. A New Play by William Herelove Briggs. BEHOLD THY WIFE. In which the Woman's "I Wish I Were Dead" is Changed to "I'm Glad I Am Alive."

NEXT WEEK—SEATS THURSDAY. MR. A. H. WOODS PRESENTS "THE SONG OF SONGS" A New Play by Edward Sheldon that Made New York Gasp.

Boston Symphony Orchestra. Dr. Karl Muck, Conductor. TUESDAY, NOVEMBER 2, 4:30. Solist: MISS FLORENCE HINKLE.

SECOND CONCERT—TEN STAR SERIES. OSCAR FRIDAY 4:30 Nov. 5. SEAGLE BARYTONE. His singing is an achievement of lyric genius—Phila. Ledger.

GERALDINE FARRAR. Assisted by REINALD WERRENKATH, Barytone; ADA SASSOLI, Harpist. TUESDAY, NOVEMBER 2, 4:30.

BURTON HOLMES. Nov. 17—FLORIDA. Nov. 24—DOWN IN DIXIE. Dec. 1—THE GRAND CANYON. Dec. 8—THE PANAMA-PACIFIC EXPOSITION. Dec. 15—CALIFORNIA.

PHILADELPHIA ORCHESTRA. LEOPOLD STOKOWSKI, Conductor. 5 TUESDAY AFTERNOONS AT 4:30. SOLOISTS: MME. MARCELLA SEMBRICH, KATHLEEN PARLOW, JO. SEF. HOFFMA & EMILIO DE GOGORZA.

The Artist's Course—Five Concerts By World-Renowned Artists New National Theater, 4:30 O'Clock. Friday, Dec. 3—MME. EMMY DESTINN.

THE THEATER BEAUTIFUL. ALL THIS WEEK POLI'S MAT. DAILY 25c. EVENINGS 25, 50, 75c. The Biggest War Play of the Year, "INSIDE THE LINES" With A. H. VAN BUREN.

AMUSEMENTS.

BELASCO. WASHINGTON'S PLAYHOUSE BEAUTIFUL. PRESENTS ON HIS STAGE AT ALL TIMES ONLY THE FINEST MOST FOREIGN & NATIVE ARTISTS & ATTRACTIONS.

Knock on Hundreds of Washington Doors Tomorrow Night and You Will Find Nobody Home, for Everybody Will Be Seeing the Smart Musical Comedy Success "NOBODY HOME" BY BURENS, BOLTON AND KERN.

You Laugh—You Chuckle—You Roar—You Laugh Again—You Smile—You Tap—You Applaud—You Gaze—AUGMENTED ORCHESTRA.

NEXT WEEK MAY IRWIN SEATS NOW. The Queen of Mirth in 33 WASHINGTON SQUARE The Goddess of Laughter. THE NEW YORK SYMPHONY SOCIETY WALTER DAMROSCH, CONDUCTOR.

LOEW'S COLUMBIA. F and 12th Streets. TODAY AT 3—BLANCHE SWEET in THE SECRET SIN.

Mon., Tues., Wed.—Nov. 1, 2, 3. OLIVER MOROSCO PRESENTS BLANCHE RING IN HER GREATEST STAGE SUCCESS The Yankee Girl.

Thurs., Fri., Sat., Sun.—Nov. 4, 5, 6, 7. DANIEL FROHMAN PRESENTS HAZEL DAWN IN A PICTURIZATION OF HENRY ARTHUR JONES' INTERNATIONALLY FAMOUS DRAMA The Masqueraders.

THE GIRL SCOUTS OF WASHINGTON HAVE ARRANGED TO HOLD A BENEFIT DURING THE LAST FOUR DAYS OF THE WEEK, WHEN Pictures of the Activities of the Girl Scouts Will Be Shown in Conjunction With the Regular Program.

CONTINUOUS 12 NOON TO 11 P. M. Main Production Will Be Exhibited as Near as Possible at 12:40, 2:30, 4:20, 6:10, 8:00, and 9:50. PRECEDED BY A DIVERSIFIED PROGRAM. Symphony Orchestra of Operatically Synchronized Music.

B.F. KEITH'S. DAILY, 2:15 & 8:15. SUNDAY, 3:00 & 8:15. MATINEES, 25c. EVENINGS, 25c to \$1. ORDER IN ADVANCE.

"Mlle. MODISTE" "FRITZI SCHEFF" "PRETTY MRS. SMITH" "MIKADO" Characteristic Songs of Love and Life, Composed Expressly for the Chit and Coquetish Operatic Comedienne.

"The Minstrel LEW DOCKSTADER as "Teddy" King" in "My Polities" A Riot of Laughter Follows Him in His New White-Face Role. ELEANOR GORDON & CO. THE WATSON SISTERS.

TO-NIGHT Concerts NORA BAYES. WILLIAM COURTNEIGH & Co. CRAIG CAMPBELL, NATALIE and FERRARI, IMHOFF, CONN, and COLEMAN, and FIVE OTHER ACTS.

CASINO. THIS IS NOT A BURLESQUE SHOW, BUT A STRICTLY FIRST-CLASS MUSICAL COMEDY. Week Monday, November 1 YOUR OLD FRIEND PAT WHITE THE FAMOUS IRISH COMEDIAN, IN "CASEY IN SOCIETY" ALL FUN, MUSIC, AND PRETTY GIRLS—DESIGNED FOR LAUGHING PURPOSES ONLY.

AMUSEMENTS.

GAVETY NINTH BELOW BURLESQUE. ALL THIS WEEK JEAN BEDINI PRESENTS HIS NEW PARISIAN BURLESQUE COMEDY "PUSS PUSS" WITH AN ALL-STAR CAST AND CHORUS OF BEAUTIFUL KITTENS.



TWO SPECIAL FEATURES. Mlle. AMATO IN THE APPLES OF PARIS "ON TRIAL" Positively the Best Show of Its Kind Ever Produced. TODAY (S.P.M.) BEN WELCH AND HIS BIG SHOW Coming—"Midnight Maidens" SPECIAL SUNDAY PRICES.

AMUSEMENTS.

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