

HILARIOUS FARCE AND MUSICAL COMEDY PROMISE TO DISPEL PLAY-GOERS' GLOOM

By JULIA CHANDLER MANZ.

The current week brings us a temporary surcease of premieres in two attractions that come to us thoroughly stamped with the approval of New York critics and audiences, offering at our two leading theaters enough frolic and frolic to dispel the most persistent case of the glooms on record.

In "The Girl Who Smiles" at the Belasco we have a musical comedy from the same authorship that gave us "Alma, Where Do You Live?" "Auction Pinocle," "Adele" and "The Midnight Girl," pieces credited on their respective programs to "Paul Herve and Jean Briquet," a double nom de plume which, it would seem by his own confession, has given Adolf Philipp no end of fun during the many years that he has hidden his identity under its French cloak.

Recent suspicions concerning the "Herve-Briquet" combination backed Mr. Philipp into a corner from which he could not come forth without a confession.

"Yes, I'm guilty of the nom de plumes," he chuckled happily over his long success in fooling dramatic critics.

"I've been a playwright and composer since my fourteenth birthday, when I wrote a 'Christmas Pantomime' which was produced three times.

"My first play with myself in the leading role was 'The Corner Grocer of Avenue A' which was presented for 750 consecutive nights," confided Mr. Philipp, who went on to enumerate thirteen pieces which followed it from his versatile pen with an equal ease and success.

"But," questioned the interviewer, determined not to be put off about the French combination of names the composer had assumed, "how about the Herve-Briquet business?"

"In 1908 when everybody was producing French farces I went to Europe on a vacation, and while in Paris I decided that there was no place like France to write a French farce so I went to Chantilly, rented a nice little room and wrote 'Alma, Where Do You Live?'"

"When I returned to America with my finished manuscript I was met at the dock by several newspaper men, saturated with the desire of news. I told them that, after a few weeks' visit in Paris, I had secured the American rights of several 'French' musical farces while I proposed producing in New York in 'German,' at a cute little theater called 'The Wintergarten' on East Eighty-sixth street, and when they insisted upon knowing the authors of the imported works I thought of my French ancestors and told them the book of 'Alma' was by Paul Herve, and the music by Jean Briquet, with the American adaptation by myself."

It isn't just clear why Mr. Philipp wanted to hide his own authorship of such excellent work as he has turned out unless his overwhelming sense of humor and insistence upon having his little joke is sufficient explanation.

Anyway he was so tickled over the gullibility of the New York press that he kept the "Herve-Briquet" trade-mark, continuing the use of those names when he wrote "Adele," "Auction Pinocle," "The Midnight Girl" and "The Girl Who Smiles" which latter makes its initial bow to Washington this week after a very successful New York run.

Mr. Philipp, who gives due credit to Edward A. Paulton for his share in the English version of the work that has been presented under the Herve-Briquet colors considers "The Girl Who Smiles" his crowning success.

The piece comes to us with the original New York cast including Natalie Alt, who created the title role of "Adele," and George Baldwin, the young Californian whom David Bispham encouraged to become a singer.

From the infectious smile of the heroine of the musical comedy which we are to see this week at the Belasco we pass to the hilarious laughter which "Twin Beds" has been evoking during one of the longest and most successful "runs" a theatrical production has ever enjoyed, for this delightful study of types by Salisbury Field and Margaret Mayo comes to us at last for a week's engagement at the New National Theater, beginning tomorrow evening.

In this farce which gives an insight into the possibilities of domestic life in the small flat, the authors have achieved a delicate satire of conjugal bliss, and furnished two and a half hours of clean, delicious fun without verging on the risqué, a rare accomplishment, indeed.

When it comes right down to accumulating situations that will keep an audience in constant gales of laughter Miss Mayo hasn't an equal, as any one who saw her "Baby Mine" will readily admit.

And I wonder if you know that she was an actress before she even thought of writing plays?

Uh-huh—and once a member of the Columbia Stock company in this city.

CALENDAR OF THE WEEK

Belasco—"The Girl Who Smiles."
National—"Twin Beds."
Polis—"A Messenger from Mars."
Keith's—Vaudeville.
Gaiety—"The Globe Trotters."
Cosmos—Vaudeville.
Loew's Columbia—Paramount Pictures.
Casino—"Damaged Goods."

Belasco—"The Girl Who Smiles."

"The Girl Who Smiles," which has just finished a successful run of 26 nights at the Longacre Theater, New York, comes to the Belasco Theater this week. "The Girl Who Smiles" has the distinction of having had the longest run of any attraction on Broadway this season. There is promised here not only the production in its entirety, but the original New York cast as well. "The Girl Who Smiles" is a musical comedy in three acts by Paul Herve and Jean Briquet. The English version was made by Adolf Philipp and Edward A. Paulton, and the production was staged by Ben Teal.

The story of "The Girl Who Smiles" is based on the quarrel between a wealthy father and his children. His daughter is ordered to marry a yokel through the land-lord, buys a painting for 1,000 francs, and Bohemia celebrates. Then the secret comes out that Marie paid for the painting. Francois objects, they make up and she has just been taught by the artist to smile, when in comes her father, who gives her her choice of giving up the artist or being disowned. She chooses to marry the artist.

The cast includes Natalie Alt, George Baldwin, William Danforth, Grace Leigh, Fred Walton, Paul Decker, Ralph Bur-

National—"Twin Beds."

The attraction at the New National Theater for this week will be Selwyn & Co.'s production of "Twin Beds," a farcical comedy in three acts by Salisbury Field and Margaret Mayo, the latter being also author of "Baby Mine" and "Polly of the Circus." "Twin Beds" had remarkable vogue in New York City last season, having enjoyed a continuous run between the Fulton and Harris theaters that lasted an entire year.

The play deals with New York City life, the scenes being laid in two big modern flat houses. In one apartment lives Harry Hawkins and his bride, he is a modest business man with a domestic desire to soft-pedal parties, and she a delectable but highly sociable little creature who cannot be prevented from smiling on strangers in the elevator. In the other apartment above them live Signor and Signora Monti—a \$2,000-a-night tenant at the Metropolitan, she the Amazon who picked him out of a Brooklyn cabaret and set him up in the world, and then spent her time and energy checking up on his love affairs. In the apartment below the Hawkins live Amanda and Andrew Larkin, wedded after the first act of the play. He, poor dear, is innocent and faithful—she finds it hard to believe.

It does not require the soul of a prophet to see that once the tenor came home too exhilarated to know one apartment from another, and so got by mistake into the other; the complications were fit to try the playwright's hand.

Selwyn & Co. promise a fine scenic production of "Twin Beds" and an admirable cast. In the company are Lois Bolton, John Welch, Clara Weldon, Auguste Aramini, Susanne Morgan, Fred Ozab and Helen Eddy. There will be the usual Wednesday and Saturday matinees with a special matinee on Thanksgiving Day.

Polis—"A Message from Mars."

The Poli Players will offer this week Charles Hawtreys' comedy drama, "A Message from Mars." This play, by Richard Ganthony, is one of the modern classics of the English-speaking stage. Mr. Ganthony tried three years before he found a producer bold enough to present it. Mr. Hawtreys at last consented to try it out, expecting that it

would run only a few nights, but, to his amazement, the English public accepted it as a sensation, and it ran for more than 500 nights in the British metropolis before being brought to America, where it scored an equal success during Mr. Hawtreys' two-year tour.

"A Message from Mars" tells a story of deep human interest. The central character in the play is a wealthy young bachelor, whose chief fault is his selfishness, a selfishness which prevents his making happy the woman to whom he is engaged. The engagement is about to be broken when the bachelor is suddenly visited by a remarkable stranger, a Messenger from Mars, who, in a series of unique scenes, shows the bachelor's selfish soul and brings about a reconciliation between the two young people.

A. H. Van Buren will be seen in the role of the Messenger from Mars, in a series of unique scenes, showing the bachelor's selfish soul and brings about a reconciliation between the two young people. Mr. Van Buren's methods are strikingly like those of the famous English actor-manager, and he will doubtless find the stellar role in "A Message from Mars" peculiarly congenial. Mark Kent will have one of the biggest parts in the comedy, playing the character role of the tramp. Ben Taggart should make a most effective Messenger from Mars, and Florence Rittenhouse will be seen as the heroine.

There are nearly twenty important speaking parts in the play, requiring a largely augmented cast for the production at Keith's.

Keith's—Vaudeville.

"The Million Dollar Fashion Show of 1915," that surpasses the style parade of last spring, will be this week's leading attraction at Keith's. The management this year has provided three shows for the day of Thanksgiving, a matinee at noon, another at 2 p. m., and the evening performance at 8:15. On all other days of this week there will be only the usual two performances. There are seven shows in the "Fashion Show" and the thread of the story uniting them tells how a modern "Cinderella" became the best-dressed woman in the world. In the unfolding of the little fantasy a score and more of lovely, mid-twentieth-century models from the Broadway and Fifth avenue maidens are cast and appropriately gowned.

Smilie Lea, the dainty dancer of the "Polles," is cast as Jeanne, the modern "Cinderella," and supporting her are Edna Burton, Betty Brown, Hope Hillyer, Louise White, Grace Browne, Betty Church, Gus Lebring, Kathryn Flori, Doris Lloyd, Lillian Mahoney, Madge Manners, Bonnie Hall, Anna Lydiate, and many others. May Tully conceived and produced the show and Rosalie Muckenbauer is the special representative.

The supplementary attraction will be Lillian Kingsbury and company in "The Coward," a comedy drama of war recruiting. Other features will be Mr. and Mrs. Jimmie Barry in "The Adventures of the Rubs"; Dorothy Toye, the girl with two grand opera voices, soprano and tenor; Gus Van and Joe Schenck, Agnes Scott and Henry Keane in "The Final Decree"; Al Rayno's bulldog actors; Walter Brower, the monologist; and Pathe Pictorial, and the organ recitals.

Gaiety—"The Globe Trotters."

"The Dowry Seekers" is the title of the two-act musical comedy which is to be presented at the Gaiety this week commencing with a matinee tomorrow afternoon, by "Blutch" Cooper's burlesque company, "The Globe Trotters." This season the leading members of the organization are Frank Hunter and Frankie Rice. Surrounding them will be found a supporting company of unusual strength. The book of "The Dowry Seekers" was written by Tom McRae and Blutch Cooper. The lyrics were written by Billy K. Wells and set to music by William H. Farrell, who has furnished a score that is said to be filled with tuneful melodies. In addition to the musical comedy offering there will be an olio of vaudeville acts, among which will be Edith Mirfield, Will Lester, Robert Algier & Co., and the Flying Weavers, presenting their aerial novelty. The production has been staged under the personal direction of Mr. Cooper.

In the cast will be found Will Lester, Robert Algier, Charles T. Brown, Madge Farrell, Don Trent, Florence Davenport, Sarah Hyatt, Edith Mirfield, and others. In addition to her appearance in the leading role of "The Dowry Seekers," Frankie Rice will offer her impressions of a number of stage stars including David



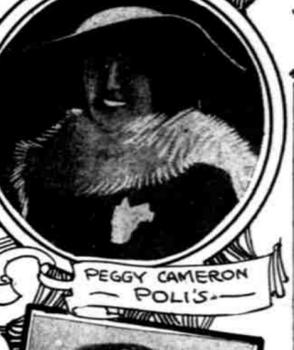
SCENE FROM "TWIN BEDS" NATIONAL



OLGA ORONOVA KEITA'S



NED NESTOR COSMOS



FRANKIE RICE GAIETY



JOSEF HOFFMANN NATIONAL - TUESDAY



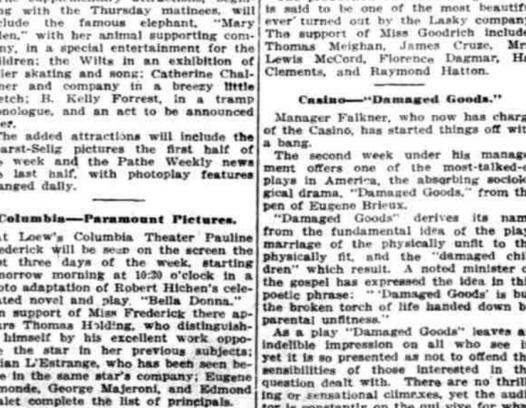
MARIE GRENIER CASINO



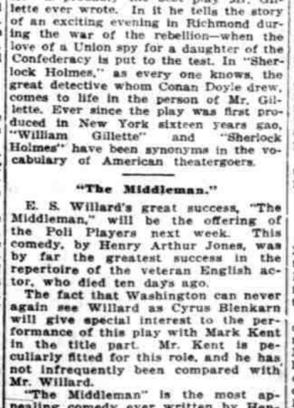
WILLIAM GILLETTE NATIONAL



R. D. MACLEAN POLI'S



PEGGY CAMERON POLI'S



FREDERIC IN PICTURES COLUMBIA



SCENE FROM "THE GIRL WHO SMILES" BELASCO

emphatic hit in her new domain. "The Clock Shop is peopled by such characters as "The Two Little Dutch Clocks," "The False-Alarm Clock," "Father Time," etc. Others that week will be Florence Roberts and Company, Herbert Clifton, Hawthorne and Ingels, "Crabberies," Lambert and Fredericks, Meehan's dozen, the pipe organ recitals, and the Pathé-News Pictorial.

Burlesque.

The attraction at the Gaiety next week will be the "Twenty Century Maids" featuring Harry Cooper, and Jim Barton. "The Twenty Century Maids" is said to be one of the most popular productions in burlesque and Jephon and Jerron have outdone all former efforts this season. The supporting company includes Julia Keley, who will lead the female contingent, Arthur Young, "The Chesleign Sisters," and Ingels, "Crabberies." In addition to the principals mentioned there are twenty-four chorus girls and a male quartette. The musical numbers have been especially written and something new in stage settings, for the various scenes is promised.

Vaudeville.

Joie Flynn, a miniature feminine Al Jolson, and her Merry Minstrels will head the Cosmo Theater bill next week in a bit of blackface minstrelsy, with a number of specialties interpolated. Other attractions will include Harold Selman and company in a comedy sketch entitled "The Mysterious Wives of Columbus" in their triple-jointed rathskel specialty; Dealy and Kramer in a romp of songs, dances and repartee; Lea Coranger in "The Peasants' Girl's Dream," and McCode, Lewis and Bond in character songs and dance steps, with the usual added attractions.

Paramount Pictures.

At Loew's Columbia Theater Victor Moore will appear for the first three days of next week in the famous production, "Chimie Fadden." Due to the great success of Mr. Moore in this production, his services were secured for a long term of years. Beginning Thursday and continuing for the remaining four days of next week, Dustin Farnum will star in "The Gentleman from Indiana." This picture is the first of the widely heralded "Palms" pictures that come to the Columbia Theater and is from a powerful new producing company on the Paramount program.

"Have You Seen Stella?"

At the Casino next week Gus Hill's latest musical comedy, "Have You Seen Stella?" will be seen. There is said to be excellent music and effective scenic and electrical equipment, and a specially selected chorus.

R. D. MacLEAN TO PLAY BRUTUS AT POLI'S

The most ambitious undertaking ever announced by the Poli Players is scheduled for the week of December 6, when this intrepid stock company will present Shakespeare's "Julius Caesar." MacLean, probably the most sympathetic role ever drawn by Shakespeare, will be interpreted by A. H. Van Buren. It will be Mr. Van Buren's debut in the part, but those who have seen him in semi-classic roles believe that it will be a new triumph for the Poli leading man. General Manager Thatcher has persuaded the noted Shakespearean actor, R. D. MacLean, to return to the stage for a single week, in order to play his most famous role, that of Brutus, the part in which he appeared as co-star with William Faversham two seasons ago.

In the role of Cassius, Mark Kent should make a profound impression. It will be Mr. Kent's first appearance in classic drama in nearly fifteen years, but it will not be a new venture for him, for in his twenty years of stock experience he has played every kind of part, and Cassius is one to which he is particularly partial. Miss Rittenhouse will be seen as Portia, Brutus' wife, the part played here last by Julie Opp.

Success Due to Erlanger.

In the enthusiastic throng leaving the New Amsterdam Theater last night, says the New York Theater, was Marc Klaw, who had been witnessing a performance of "Around the Map" for about the tenth time. "I wonder," said Mr. Klaw, "how many of them are discussing or thinking of the man behind the sun. If the crowd on Monday night knew what Mr. Erlanger had contributed to the success of that entertainment, he would have been yanked out on the stage and given an ovation. For six solid weeks I have seen him in sweater and motor cap leave his desk every morning, after answering his mail, and stick to the text of McLeellan's book like a terrier to a rat. Charles McLeellan, on bidding good night in Washington, told me that never in his life had any director of a book of his extracted from it every possible kernel of good as thoroughly as Mr. Erlanger did in 'Around the Map,' and so satisfied was he that all that could be done had been done for it that he was taking ship, the St. Paul, to sail on Saturday before the opening.

Warfield, George Monroe, Laurette Taylor, Ethel Barrymore, and Maude Adams

Cosmos—Vaudeville.

Ned Nestor, with Betty Durall, heading a company of eleven people in "Sweethearts," a farcical musical comedy, will be the chief attraction at the Cosmos Theater this week. The production is well equipped with scenery and costumes, the former by Ackerman and the latter by Mme. Jay, with book, lyrics and music by Mr. Nestor, will be presented at the Cosmos for the first time at popular vaudeville prices. Frank Graham and Edith Randall, in their latest farce, "How Ignatius Got Pneumonia," will be another inclusion. Klein Brothers will present a tangle of dialect language; Earl and Edwards will have a pianologue of songs and repartee; the Zirns, a spectacular exhibition of juggling, and Braun and Jackson, a sketch.

The supplementary attractions, beginning with the Thursday matinee, will include the famous elephant, "Mary Ellen," with her animal supporting company, in a special entertainment for the children; the Wilts in an exhibition of roller skating and song; Catherine Chaloner and company in a breezy little sketch; H. Kelly Forrest, in a tramp monologue, and an act to be announced later.

The added attractions will include the Hearst-Selig pictures the first half of the week and the Pathe Weekly news the last half, with photoplay features changed daily.

Columbia—Paramount Pictures.

At Loew's Columbia Theater Pauline Frederick will be seen on the screen the first three days of the week, starting tomorrow morning at 10:30 o'clock in a photo adaptation of Robert Hichens' celebrated novel and play, "Bella Donna." In support of Miss Frederick there appears Thomas Holding, who distinguished himself by his excellent work opposite the star in her previous subjects; Julian L'Strange, who has been seen before in the same star's company; Eugene Ormonde, George Majeroni, and Edmond Shalet complete the list of principals. "Armstrong's Wife," a story by the American dramatist, Margaret Turnbull, has been selected by Jesse L. Lasky for the photo-dramatic debut of Edna Goodrich, who will be seen the last four days of the week beginning on Thursday morning at 10:30 o'clock. In this gripping play Miss Goodrich has an excellent opportunity to display her dramatic ability as well as the beautiful gowns for which she is noted. The scenes carry the audience from the little country village to the gambling halls of a great city and from there to

the heart of the rugged mountains of the great Canadian Northwest.

The production of "Armstrong's Wife" is said to be one of the most beautiful ever turned out by the Lasky company. The support of Miss Goodrich includes Thomas Meighan, James Cruze, Mrs. Lewis McCord, Florence Dagmar, Hal Clements, and Raymond Hatten.

Casino—"Damaged Goods."

Manager Falkner, who now has charge of the Casino, has started things off with a bang. The second week under his management offers one of the most-talked-of plays in America, the absorbing sociological drama, "Damaged Goods," from the pen of Eugene Brienx.

"Damaged Goods" derives its name from the fundamental idea of the play, marriage of the physically unfit to the physically fit, and the "damaged children" which result. A noted minister of the gospel has expressed the idea in this poetic phrase: "Damaged Goods" is but the broken torch of life handed down by parental unfitness.

As a play "Damaged Goods" leaves an indelible impression on all who see it, yet it is so presented as not to offend the sensibilities of those interested in the question dealt with. There are no thrilling or sensational climaxes, yet the auditor is constantly on the qui vive for what comes next.

Matinees will be given Tuesdays, Thursdays, and Saturdays.

PROMISED NEXT WEEK.

At Jolson in "Dancing Around." "Home again" is what Al Jolson, the comedian and star of "Dancing Around," will probably say, when he alights from the train on Monday, November 22. This Washingtonian will begin a week's en-

agement at the Belasco that evening, the first to be played by him in several seasons. Jolson's career has been watched with interest by his many friends in this city, and his return invariably brings out his followers in full force. As usual, he will be seen in his inimitable characterization of "Gus," a tan-colored individual, whose duty it is to make merry without regard to the author's plot—sing coon-croons and comic ditties, and otherwise entertain his auditors. "Dancing Around," as the title would indicate, is devoted largely to the dance craze. There is a story involved in the maze of specialties, and it is interpreted by Frank Carter, Kitty Doner, Lawrence D'Orsay, Harry Clarke, Mildred Blaine, Wanda Lyson, and the dozens of agile dancers for this city, and his return invariably brings out his followers in full force. 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