

Across the New York Footlights

By GEORGE JEAN NATHAN.

Whatever its deficiencies (and they are many), the spectacle of a dramatization of Robert Louis Stevenson's "Treasure Island" upon the New York stage provides a grateful vacation from the ubiquitous and plausible stage popovers in which a poor, small orphan girl marries an ancient and somewhat rheumatic guardian in preference to the young, handsome and opulent Princeton half-back, or in which a starving telephone sweetie rejects the man whom she adores and who worships her on the ground that he is a millionaire. As against such profound slobbergobbles, a children's story like this of Stevenson's carries with it something that appeals to adults. And the cicerone of the illuminated platform of the Little Punch and Judy Theater are, therefore, whatever their misuses in the matter, to be thanked for giving the metropolitan stage a commodity which may be eared without the attendant impulse to ship the author forthwith a box of Appleton's Second Readers, Child Handbooks of Psychology and kindred kindergarten literatures.

Jules Eckert Goodman was entrusted with the rather difficult mission of transplanting "Treasure Island" to the stage, and the playwright has succeeded in conveying back to the incandescent trough at least two acts which are properly atmospheric and impressive. The second two divisions of the dramatization are inferior to the first, and the notion that the showmaker wearied of his task as he went on. But even so, the play as a whole has an appeal that must win every man who still remembers the day when he hunted for buried treasure under the floor beneath the gas meter in the cellar and the day when he sailed buccaneering ships toward the China coast in the last century. The great "Treasure Island" is familiar to almost every one. The story, as you know, was written by Stevenson for the pleasure and delectation of his young relative, Jim Hawkins, who was longing for adventure upon the high seas, the gaunt and sinister Pew, the thunderous Bill Bones and most of the other figures of the printed manuscript. The second act shows the pirates, who were with the Hispaniola making ready to sail in quest of buried gold. The third act, divided into four scenes, reveals the ship at anchor off Treasure Island with the crew in mutiny. The island at dawn, the fight in the stockade and the Hispaniola drift off the coast. The last section shows the camp of the pirates, Spyglass Mountain and the cave of Ben Gunn with its treasure trove.

THE CURRENT WEEK

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and which has been produced in lavish manner by the Jesse L. Lasky Picture Play Company. The story has to do with a young Russian girl who comes to America in the steerage, to live with her sister on the land of the golden promise. A pretty romance springs up while on the great ship which winds its way through the story carrying its principals onward, and upward through most trying ordeals until at last they reach their haven of rest in riches and happiness.

Few actresses of the stage of today, know what feelings lead me to dedicate this to you. Your stories of my grandfather, who in his young days sat at the loom, a poor weaver like those here depicted, contained the germ of my life or in other words, it is the best so poor a man as Hamlet is can offer. The sturdy merit of the drama is, of course, today undisputed. And, as the monuments of modern dramatic literature, it has now been given its brief place in the Broadway sun by this German producer. If Reicher carries "The Weavers" into your territory, it will be the greatest long enough to see it. You may not enjoy it half as much as you do "Peg o' My Heart" or the six-day bicycle race, but it may do you several million times more good.

Most vaudeville acts may, in a general way, be divided into three classes. First, the act in which some one does a clog; second, the act in which some one imitates the audience lyrically that imitates the audience "mother," and follows up the revelation with a clog; and third, the act in which a female performer remarks, "Marry in haste, repent at leisure," in which her male colleague thereupon retorts, "When you're married you ain't got no leisure," and in which both then proceed to execute a clog. In a word, vaudeville may still truthfully be described as the science of wearing a target upon the seat of the trousers—and getting money for doing it!

CONCERTS AND LECTURES

N. Y. Philharmonic Orchestra. A program of great beauty and interest has been arranged for the first of the annual concert series which the New York Philharmonic Orchestra will give here at the New National Theater on Thursday afternoon, December 30. Mr. Stranisky, the conductor of the Philharmonic, has the reputation of being a brilliant program maker, and the one he will offer here includes Rimsky-Korsakoff's colorful symphonic suite, "Scheherazade," Wagner's Prelude to "Die Meistersinger" and Max Regner's Variations and Paganini for orchestra on a theme by Mozart. Great interest is being manifested in the latter, since the Philharmonic performed it for the first time in America about a month ago, both in New York and Boston.

Cawthorn, German Comedian, Is Not a German

Joseph Cawthorn, the broken dialect expert, who will be seen at the National Theater with "Sybil," takes considerable pride in the fact that although he is probably the foremost German comedian on the American stage, he is English by descent and as far as he knows cannot trace a drop of German blood in his veins, no matter how far back he goes. Mr. Cawthorn was born in New York City, but his parents and all of his brothers and sisters were born in London, England. He made his first stage appearance at the age of three years and three months at Robinson's Hall on West Sixteenth street, New York, with what was then known as the Picaninny Minstrels, and has been hard at it ever since. Although Mr. Cawthorn gets all of his laughs from his German dialect he cannot speak a word of the language. His father, Alfred Cawthorn, was a stock broker, both in London and New York, and made and lost three big fortunes. His last failure was the cause of Joseph going on the stage to help make a living for the family.

THE THEATER BEAUTIFUL

new, being the results of Mr. Holmes' last summer's journeypings. The annual engagement of the New National Theater is scheduled for the Belasco Theater on the five successive Sunday evenings and Monday afternoons, at 4:30, beginning January 16 and 17. This season Mr. Newman's lectures will have to do entirely with South America. During his journeying last spring and summer, in quest of new material, he traveled about 30,000 miles, made a complete circuit of the Latin-American continent via the Straits of Magellan and the Panama Canal, taking about 25,000 feet of motion picture negative and more than 400 still exposures, the best of which will be shown in his lectures. His itinerary has included Brazil, Uruguay, Argentina, Chile, Peru, Bolivia, Panama, Costa Rica and Jamaica.

WINTER GARDEN SHOW

Like the former Winter Garden productions "The Passing Show of 1915" is essentially massive, being divided into two acts and twelve scenes, among them being a scene showing the destruction of an English city by a fleet of airships. The entertainment will also embrace travesties of the most successful plays of last season, such as "Experience," "The Song of Songs," "Twin Beds," "Androcles and the Lion," "Triby," "Daddy Long Legs," "Under Cover," and others. The notable cost which the directors of the Winter Garden are sending to this city for the forthcoming engagement of a week, beginning January 24, will include many Winter Garden favorites, such as George Monroe, Eugene and Willie Howard, Marilyn Miller, Daphne Pollard, John T. Murray, Helen Eley and Dixie Gerard. There will also be an even more beautiful ensemble of over 100 Winter Garden beauties.

THE LILAC DOMINO

THE OPERA YOU CAN'T HELP HEARING. THE OPERA YOU CAN'T HELP DANCING. THE OPERA YOU CAN'T HELP SINGING. THE OPERA YOU CAN'T HELP SINGING. Most Entertaining Music and Wonderful Cost Ever Heard in a Light Opera.

THE SEASON'S SUPREME SPECTACLE

Return of Andrea Dippel Opera Co. in "THE LILAC DOMINO" THE OPERA YOU CAN'T HELP HEARING. THE OPERA YOU CAN'T HELP DANCING. THE OPERA YOU CAN'T HELP SINGING. THE OPERA YOU CAN'T HELP SINGING.

THE NEW YORK SYMPHONY SOCIETY

WALTER DAMROSCH, CONDUCTOR. TRUESDAY AFTERNOON, PERCY GRAINGER. Most Entertaining Music and Wonderful Cost Ever Heard in a Light Opera.

THE POLI POPULAR PLAYERS

ALL THIS WEEK POLI'S UNDER COVER WITH A. H. VAN BUREN. THE POLI POPULAR PLAYERS PRESENT NEW YORK'S LATEST THRILLING SUCCESS. FIRST APPEARANCE IN WASHINGTON.

AMUSEMENTS

Belasco. A GREAT PLAY—SUPERBLY ACTED. MR. WILLIAM FAVERSHAM. THE HAWK. The Greatest Success of Faversham's Career ONE YEAR IN NEW YORK.

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AMUSEMENTS

NEW NATIONAL MATINEES ALL THIS WEEK. The Only Theater in Washington Offering Exclusively American and Foreign Stars of the First Rank.

JOYOUS YULETIDE OFFERING

JULIA SANDERSON DONALD BRIAN JOSEPH CAWTHORN AND COMPANY OF 100 IN THE LATEST EUROPEAN MUSICAL SUCCESS "SYBIL"

NEXT WEEK

Seats Thursday "KICK IN" A Comedy-Drama in Four Acts.

BURTON HOLMES

THREE TUESDAY AFTERNOONS AT 4:30. Jan. 11—Grand Canyon of Arizona. Jan. 25—The Panama-Pacific Exposition. Feb. 1—California and the San Diego Exposition.

PHILHARMONIC SOCIETY OF NEW YORK

FRIDAY 4:30 EVA WILLIAMS And OLIVE KLINE—A Gifted Soprano. Tickets, \$2.00, \$1.50, \$1.00, 75c. T. Arthur Smith, 1306 G St.

B.F. KEITH'S

DAILY, 2:15 & 8:15 SUNDAY, 3:00 & 8:15. MATINEES, 2:15 & 8:15. ALL THIS WEEK AND NEXT SUNDAY, JANUARY 2, 1916. 3 Shows New Year's Day—2, 5, and 8:15—Entire Bill at Each—Luncheon Holiday Prices—Other Days as Usual.

ERNEST W. EVANS

Presented in "The Society Circus" Ernest W. Evans. Also in the "Ball Room Ballet".

TOMORROW NIGHT IS "SCOTCH NIGHT"

In Honor of the Wyatt Clan Winsor McCay & 'Gertie' the Funniest Freak Animal Act Extant Sylvia Loyal & Pierrrot & His Poodle, and 70 Homing Pigeons.

TODAY Phyllis Neilson-Terry, Farber Girls

Phyllis Neilson-Terry, Farber Girls, MERRILL & OTTO. CAROLINE PATRICK, RANCK & GIRLS, GUYLES & PLUGGARD, CLARENCE, RAY, DE J. W. WEEK—Alexander Carr "The Bride Shop" and "Merrill & Otto".

CASINO THE COMFY 7th & FSts.

ALL THIS WEEK. OPENING OF HALL STOCK CO. IN THE NEW YORK SUCCESS.

THE REVOLT

A PLAY WITH A PUNCH THAT WILL JOLT YOU. PLAYED AT THE BELASCO IN OCTOBER WITH MME. PETROVA. SOME OF OUR PLAYERS: LOUIS ANCKER, CHAS. PEYTON, ARTHUR BELL, STANLEY PIERCE, ELMER H. BROWN, MAUD EUBURNE.

TODAY LAST TIME, 3 TO 11 P. M. THE BATTLES OF A NATION 25c

A FREE LECTURE ON Christian Science

By VIRGIL O. STRICKLER, C. S. Member of the Christian Science Board of Lectureship of the First Church of Christ Scientist in Boston, Mass., at POLI'S THEATER SUNDAY, DECEMBER 26, AT 3 P. M.

The lecture will be repeated at First Church of Christ Scientist, Columbia road and Euclid st., on Dec. 27 at 8 p. m. No Collection. All Welcome.

AMUSEMENTS

GAUVEY BURLESQUE

Starting Monday Matinee, December 27. EXTRA MIDNIGHT PERFORMANCE NEW YEAR'S EVE. The World's Greatest Burlesque Attraction. MAX SPIEGEL'S

MERRY ROUNDERS

Biggest, Best, and Most Elaborate Production Ever Offered at Popular Prices. The Sweetest Chorus Washington Has Ever Seen. 60-PEOPLE-60 TEN SCENES.

DAVE MARION'S OWN SHOW

Next Week - GIRL TRUST. Today Matinee and Evening.

LOEW'S COLUMBIA

SHOWING CONTINUOUS, 10:30 A. M. TO 11 P. M. MONDAY, TUESDAY, WEDNESDAY, DEC. 27, 28, 29. Jesse L. Lasky Presents VALESKA SURATT IN THE IMMIGRANT. THURSDAY, FRIDAY, SATURDAY, SUNDAY. Daniel Frohman Presents A Faithful Picturization of DENMAN THOMPSON'S IMMORTAL RURAL CLASSIC THE OLD HOMESTEAD.

Morning 10c-15c, Afternoon 10c-15c, Night 10c-15c-25c. SYMPHONY ORCHESTRA CONTINUOUS 3 TO 11 P. M. TODAY FANNIE WARD IN THE CHEAT. DOORS OPEN 2:00.