Hall Caine's New Play Is Deep Psychological Study

"Margaret Schiller" Affords Elsie Ferguson a Role Commensurate in Opportunities with Her Emotional Power.

By JULIA CHANDLER.

ELSIE FERGUSON, National.

That the greater tragedy of war is not along the line of battle was brought forcibly home to a large audience in the New National Theater last evening by Hall Caine in his new play entitled "Margaret Schiller," with Elsie Ferguson creating the name part.

Building on the premise that warfare is more the result of misunderstanding than of inherent hatred the English playwright has written a highly dramatic piece depicting the emotional effects of such conflict upon non-combatants.

The story is told in a prologue and four acts, the former being but a transference to the stage of Mr. Caine's graphic description in his "The Drama of 365 Days" of the night of the British ultimatum. The Prime Minister of England and his cabinet are awaiting Germany's reply on the night of August 4, 1914, when the silvery chimes sing the hour of midnight, and already Europe is committed to the most gory struggle of history.

Three months later, with the beginning of the play, we find Margaret Schiller in the home of her uncle, Dr. Gottfried Schiller. Heart sick and weary with the futile search for a position as governess she returns home to find that her uncle has been dismissed from his thirty-year position as professor at the London College of Music because he is "an alien enemy," and that his son Friedrich has suffered a similar misfortune.

The emotional depths of the girl are stirred, and she leaps at an opportunity to impersonate a young friend who has just arrived from Switzerland in order to accept a position as governess in the prime minister's family. Intending to spy upon them; to poison the mind of his little daughter against him; to mete out suffering even as he, in his power, has meted out suffering and death to her own family, Margaret enters Sir Robert Temple's home as Freda Michel. Known, however, to the chief of police, she is seen upon the evening of her arrival by him, and denounced as a spy to Sir Robert, the prime minister, who refuses to believe in her treachery until he has driven the girl into self-confession. In understanding of her interpretation of his private character and life by the necessities war has placed upon his public attitude toward her people, the prime minister is moved by the magnanimity of his chivalry to allow the girl to continue in the masquerade, upon oath that she will renounce her own people and henceforth hold no communication with them; swearing to be faithful to him and his country as long as such fidelity demands no falsity to her own.

At the close of the month Margaret is followed by her young brother, Otto, who implores her attendance upon her uncle, urging a serious necessity for the request to which the sister yields in her love for the orphan boy so much her junior and whom she has mothered since childhood. She finds herself trapped into a conspiracy against the life of the prime minister, out of which there is no way save through the death of Sir Robert, or Otto, unless she makes the supreme sacrifice of herself for the man whom intimate contact has brought within the radius of her tender love.

Courageously she meets the exigency of the situation, following, with the dawn of Christmas morning, the example of sacrifice set by Him whose birth the day celebrates—the Christ who once upon a time proclaimed to the world that "greater love hath no man than this"—closing a beautiful life in a tragedy as deep as the conditions which have environed it.

Mr. Cain's new drama is a powerful psychological study following the cause and effect of hideous conditions upon a human mind, and proving how vitally the emotions are swayed by questions of personal or patriotic interest, while from a purely human standpoint the tale unfolded is one of absorbing interest.

From the prologue this interest builds in cumulative value following the development of Margaret Schiller's change of vision in the light of a fairer understanding of values to the tremendous climax of the third act, when she fights her courageous battle for self-effacement that lives more important may be preserved.

In the visualization of "Margaret Schiller," Elsie Ferguson achieved last evening a splendidly balanced performance. The rôle is one of striking psychological development, and so sincerely does Miss Ferguson sound the purpose of the play; so illumine the spiritual qualities of the character she impersonates and so completely realize the depth of its emotionalism that her portrayal is the acme of realism.

In the large supporting company with which Klaw & Erlanger and the Charles Frohman interests have surrounded Miss Ferguson there are a number of capable folk, including Norman Trevor, whose nervous trepidation in the role of the prime minister at the beginning of the play was completely lost in an earnest performance with the development of serious responsibilities; Joseph Adelman who is capital as Doctor Schiller; Paul Doucet in a virile characterization of the music teacher's son, and Gareth Hughes, who brings just the right touch of impetuosity to his visualization of Margaret's young brother.

Of the women in the cast, Grace Carlye gives a charmingly natural performance as the prime minister's sister; Marie Reichhardt achieves an excellent characterization as Mrs. Schiller; Eileen Van Biene has small opportunities in a role that is just a "feeder" and little Runa Hodges makes a beautiful picture as the prime minister's daughter Peggy, carrying off the unchildlike phraseology allotted to her with a deal of charm.

Other members of the cast are, in the main, adequate to the demands upon them, and the producers have set Mr. Caine's purposeful and tragic story with discriminating taste.

Belasco—"Maid in America."

"Maid in America" is a breezy example of the American-made-girls-and-music show, and the girls are the most important part of the entertainment. This latest product of the New York Winter Garden to visit the Belasco Theater has more speed than any of the musical shows that have gone before this season, and at the present rate it is difficult to see where it will all end.

Twelve scenes have been devised as a setting to display the charms of a drove of dimpled dears, who disport themselves in a feverish atmosphere and rightfully receive the major portion of the applause. These sprightly and under-dressed young charmers wear the latest gowns designed to show up their beauties. They walk along the "Bridge of Thighs"—as the famous runway is now known—and flash individual electric lights in the faces of the masculine persons in the audience during a search for "Someone's heart." The girl that took our fancy above all others was a plump young person who calls herself Ray Conlin.

A suffragette in the audience remarked that there was a number of beautiful women on the stage for the male part of the audience to admire, but not a man to whom a woman would lose her heart. The franchise will doubtless correct this injustice to our feminine theatergoers.

The plot? Oh, yes—it was something about a dream. But that was, in fact, as in all well regulated musical shows, the least noticeable or important part of the evening's entertainment.

Of the twelve scenes the best was the beautiful "Orgie" at the opening of the second act, which was staged by Theodore Kosloff. This was not made in America. The barbaric curtains and costumes are said to have been designed by the great Russian artist Bakst, and they do him credit. They are distinctly the most artistic feature of the evening. There are several musical numbers that are pretty and lively and tingling. The listeners sat up when, "Oh those days," came along; a little later came "Sister Susie's Started Syncopation," and "You can't get away from Tipperary," which also made a ten-strike.

Florence Moore as the chief funmaker of the evening was given a cordial welcome after an absence of two years. Some people think Miss Moore is mightily amusing, and others don't—and a reconciliation of opinion is not to be hoped for.

One of the best if not quite the best features of the evening was the "Ballet of Color and Motion" in which Mlle. Dazie scores. She is America's most graceful and attractive danseuse. Chief among the other entertainers are pleasant young ladies by the names of Minerva Coverdale, Margaret Calvert, Louise Mink, and Bly Brown. Swor and Mack, the blackface vaudevillians, were popular; and Sam Adams, George Schiller, John G. Sparks, William Halligan, Will Stanton, and Jack Coogan also pleased.

Poli's—"Tess of the Storm Country."

"Tess of the Storm Country" had its Washington premiere last night and its presentation by the Poli Players proved one of the most acceptable offerings of the current season. The play, which is a dramatization of Grace Miller White's novel of the same name in the creation of which Rupert Hughes served as playwright, follows somewhat original lines, but in a fashion to give Florence Rittenhouse an opportunity for the display of rare capacity as a portrayer of a strictly charcter part.

"Tess of the Storm Country," Tessibel Skinner, is a child of nature, lovable, ingenuous, warm hearted and warmer headed; for seldom since the retirement from public life of the late Col. Thomas Ochiltree, of Texas, has the National Capital housed as red a head.

Tess is the daughter of a poacher who has been wrongfully arrested for the murder of a game warden. The game warden incidentally has managed, shortly before his untimely end, to have compromised the daughter of the millionaire owner of a vast game preserve in Central New York. The millionaire is cruel, after the fashion of millionairs—selfish, obdurate and ungenerous. To save the daughter from disgrace Tess assumes the girl's shame and likewise the little baby which is born to her.

This voluntary acceptance of an unearned burden creates a distinctly adverse impression in the mind of the clergyman son of the millionaire, a part acceptably assumed by A. H. Van Buren. When the acceptance of the shame is announced the clergyman had just reached that point in the development of the story where the confession of his love was, to say the least, imminent. The shock of Tess' admission caused a postponement of his declaration until the last act.

Throughout two acts covering a dramatic interval of several months Tess' father languished in jail. Once he was tried and convicted of murder. Then, out of the restored memory of a mentally deficient youth, remarkably presented by J. Hammond Daily, came the true story of the killing of the game warden. The crime was properly fastened upon Ben Letts, played by Ben Taggart in a fashion which in the days of real melodrama would have earned the complimentary hisses of a super-enthusiastic gallery. Tess' daddy was freed. The millionaire's daughter owned up. The clergyman apologized and immediately told his love to Tess and the story had worked its way to its properly happy ending.

The part of Teola Graves, daughter of the millionaire and sister of the clergyman who preferred work in the squatter settlement of his father's vast estate to the charge of a Fifth avenue temple, fell to Madeleine King. Her work was excellent. Despite the limitations of the part and the exceeding difficulty of the role of mother to a nameless infant, Miss King carried through her part convincingly and at the same time with a dignified delicacy.

John Kline, as Tessibel's "daddy," spent but a few minutes on the stage, but made much of a somewhat attenuated part. Howard Lang, as the millionaire, acted much as he would have expected a millionaire to act, except that he insisted upon wearing his hat in church. It was a nice hat, of the bottle-green Alpine variety, but even a millionaire should show a certain respect for the sanctuary, and in wearing his hat up to the chancel rail Mr. Lang somewhat over-extended himself.

Keith's—Vaudeville.

Beatrice Herford, with her quietly refined and deliciously humorous monologues, appearing for a second week at Keith's, must be respectfully allotted first mention, though the bill contains several strong features, for as regards actual art she occupies a seat apart. This week she gives three new impersonations, the lady at the intelligence office, the shop girl and the woman buying seats for the theater.

A kind of merit several worlds away from that of Miss Herford is displayed by Gara Zora, an oriental dancer of the sinuous and symbolic type, whose fascinating graces and contortions are aided by boldly conceived combinations of colored lights and air-blown fabrics with many startling effects. The effect called the "Nymph of the Waves," in which the dancer appears against a background produced by a motion picture of real, foaming billows, is particularly noteworthy.

Then there is Grace La Rue, a dainty songstress who surely cannot be placed below the top rank in the list of attractions. Her personality has an appeal that is hard to define, though sincerity and directness have a part in it, but at all events she is different from the common run of vaudeville balladists and the audience gave strong evidence of being heartily glad of it. She has a charming selection of little songs and sings them in her own little way, which you are certain to like.

Willard Simms appears in his sketch of time-tried comicality called "Flinder's Furnished Flat," assisted by Marguerite Lucier. Marie and Mary MacFarland give several operatic selections, exhibiting pleasing and cultivated soprano voices. Mr. and Mrs. Gordon Wilde open the program with their interesting and clever shadowgraphs. Bert Wheeler gives a very plausible and laughable imitation of Charlie Chaplin, while Betty Wheeler sings and dances.

Isabelle Lowe and company give a comedy called "Hope" that has some good ideas in it and some mechanical weather effects that are managed with more valór than discretion. The Pathe pictures include some scenes of rather more than average interest.

Gayety—Burlesque.

Music and girls are the dominating features of Max Spiegel's Strolling Players presenting "In and Out" at the Gayety this week. A tangible story is told in this musical fantasy in two acts and three scenes. The openig scene is laid at Brighton Beach and shifts from there to a suffragette jail and thence to a girl's seminary. The book gives Fred Cady, the German character comedian, ample opportunity to display his remarkable talents as a funmaker. Mr. Cady is ably assisted in his laugh-provoking scenes by Hal Skelly, an eccentric comedian of more than ordinary ability.

The Hayward Sisters pleased the large audience last night with their act, "A Novelty in Music," wherein they played popular airs on practically all musical instruments. Doris Thayer, a dainty singer of dainty songs, won her share of applause. The Stantons, new to burlesque, clever comedy performers and eccentric dancers, pleased with their droll daffydils.

Jean Mohr, as Calamity Sal, a female nut, is the brightest spot in a very bright show. Her work in this trying character and in other parts during the action of the piece stamps her as an artist out of the ordinary.

"In and Out" is a tpyical Spiegel show, staged, costumed and produced in the usual Spiegel manner. This young producer is setting the pace in burlesque and is being rewarded by the paying line at the box office whenever one of his companies appear. "In and Out" is clean-cut and entertaining throughout.

Cosmos—Vaudeville.

"Man's Law," a dramatic playlet, as presented by the Smiley Players, at the Cosmos Theater this week is a sketch both in construction and acting beyond the popular vaudeville type. Its most effective scene shows the plea of a girl for her sister, who is being tried for the murder of the man who has ill used her and is of the kind that is frequently punctuated with the applause of the sympathizing audience. The big headline attraction, "The Fascinating Widows," presents a singing chorus in a galaxy of populaor song hits with a very good comedian and some dancers of note. The plot of the entertainment is laid in the lobby of a hotel, offering opportunities for funny situations and the chorus work, which is not of the ordinary girl act kind. A cycling act by Fred Ronall and sister offers difficult and dangerous feats, some of them quite remarkable in their way. The secondary acts of the bill seem to have gotten tied up en route, for the management yesterday afternoon was put to quick action in replacing them. One act, Bert and Bettie Wheeler, in a Charlie Chaplin act that won laughter and applause, was loaned through the courtesy of Manager Robbins, of the B. F. Keith Theater. Mrs. Flora Brylawski's fine contralto voice was heard in three high-class selections. Other acts temporarily secured until the arrival of the missing numbers were Galatea, in posing behind beautiful screen pictures; Grifuno, in imitations, and the Two Macks, in a fine offering of song and dancing. The Selig-Tribune Weekly headed the added attractions, and "The Great Divide," featuring Ethel Clayton and House Peters, was the photoplay attraction.

Strand—"The Battle Cry of Peace."

There is a great interest in the photoplay offering at Tom Moore's Strand theater, entitled "The Batle Cry of Peace." The patriotic interest which this important photographic creation created in New York city had reached Washington some time ago and its presentation this week at the Strand for the first time in this city at a public performance has attracted enormous crowds.

"The Battle Cry of Peace," paradoxial as its title may seem, is a forcible, direct and striking realistic invocation to prepare against war, not for war; to bring our army and navy up to a standard comparable with the strongest nation as the only insurance of the safety of this country from a fate that unpreparedness inevitably and surely invites. J. Stuart Blackston wrote the photoplay, and it is a monument to his far-sighted patriotism. It is founded in part upon Hudson Maxim's "Defenseless America."

Its appeal for preparedness, the marshalling of all the forces of this country, military and industrial, to support the army and navy in perfect system, at once, without further dilatoriness, is a straightforward call to the intelligence of our citizens. Peace through power, peace assured by preparedness, is emotionally preached in a way that could not fail to awaken the spirit of patriotism in every one's breast, because it is a personal appeal to every one of us. We cannot escape a personal application to the lessons, horrible as are the consequences of what unpreparedness brings, and thus absolute conviction is the result.

It is a mammoth thing, where pictures may fairly be said to transcend in their appealing argument anything an acted play could possibly offer. Thousands of people, it seems as many as ten or more thousand persons, translate into action the epigrammatic assertions of the far-sighted Hudson Maxim, one of the pioneers who has labored hard to educate the Ameriacn people to the necessity of a great armament lest they shall be martyrs of unpreparedness.

Admiral Dewey, Secretary Garrison, Theodore Roosevelt, Gov. Whitman, Gen. Wood, and many other thinking Americans, appear in the cast, adding their quota of support in the interest of protection for our glorious country, all affirming in no unmistakable language that this is a lesson no true American can fail to heed.

Our weak points in the different elements that make up an efficient army and navy are demonstrable by a vivid picture of the possible destruction of our great metropolis by a first-class equipment. The realistic destruction of giant battleships, the razing of a great city, all takes place before the very eyes, to show what great quantities of heavy artillery and long-range naval guns can do. Without them the hopelessness of the country is pitiable and any lesser equipment is grotesque.

The Strand is suitably decorated in American flags, the special martial and other music is appropriate, all of which lend the proper atmosphere and strengthen the impressiveness of the thrilling scenes of this "last call" to arms for the protection of our beloved country.

Casino—"St. Elmo."

"St. Elmo," a Southern romance, dating back to the fifties, was presented last night at the Casino by the Hall Players. The play was chosen as this week's offering by those who attended the theater last week from among several submitted for their approval by the management.

The plot of "St. Elmo" hinges on a duel in which the offending principal, Murray Hammond, is killed. Edna Earl, a young country girl, by accident witnesses the encounter. Although she aids in the escape of "St. Elmo" she considers him a murderer.

Shortly after the death of her grandfather, she is thrown upon her own resources and finds a position as companion in the home of Mrs. Murray. Here she learns to her horror that the son of her protector is the very man whom she has regarded as a cold blooded slayer. "St. Elmo" has brooded over his past and has gradually become a cynic and woman hater, but he is still a gentleman of culture and his intellect and personality attracts the ambitious girl.

The two are thrown together and the girl finds it impossible to resist the fascination of the man and finally consents to be his wife. The comedy elements of the play are provided by an old darkey servant of the Murray family and a poor white family who are friendly with the girl.

The play is in four acts and the scenery is very beautiful. The scenes are all laid in the South, in the vicinity of Chattanooga, Tenn.

Jane Ware is allotted the leading role as Edna Earl, which she handles with her usual attention to detail. Louis Ancker, as St. Elmo Murray, gives one of the strongest characterizations that he has given since he became a member of the company. Louis Kent, appears as Agnes Hammond.

Loew's Columbia.

On the screen of Loew's Columbia theater, Cleo Ridgely and Wallace Reid appear as co-stars the first three days of this week in the Lasky production of "The Golden Chance," a story written especially for the screen by Jeanie Thompson. In the role of the girl of the slums, who by the will of fate becomes Cinderella, and finds herself transposed from her squalid surroundings into the drawing rooms of the most exclusive society, there to be dragged back again by her drunken, thieving husband, and, in turn to be saved by the young millionaire bachelor, who has gone after her, Cleo Ridgely finds an exceptional opportunity to run the entire gamut of human emotions. This she does in a most compelling manner, winning from the audience their sympathy, their hatred, their love.

Wallace Reid, who achieved distinction when he appeared as leading man with Geraldine Farrar in "Carmen," again lends much toward the making of the success of "The Golden Chance." The remainder of the cast includes such well known artists as Horace B. Carpenter, Edythe Chapman, Ernest Joy and Raymond Hatton, who make up a cast of exceptional excellence for the delineation of this, Mr. Lasky's latest photodramatic production.

Julia Chandler Describes New York Premiere of Diaghileff Ballet

Celebrated Critics from Every Point of the Compass Guests of the Metropolitan Opera Management at Century Theater, N. Y., on Sunday Evening to See Serge de Diaghileff Make His First Bow to America.

By JULIA CHANDLER.

In response to an invitation from the Metropolitan Opera management every dramatic critic of any prominence this side of Chicago spent Saturday or Sunday en route to New York as the guests of Serge de Diaghileff for the first American performance of his Ballet Russe at the Century Theater Sunday evening.

It was a great and brilliant occasion—so great that any observant onlooker might have found interest in the persistent efforts of uninvited guests to buy or cajole their way into the beautiful playhouse whose sponsors once upon a time cherished great hopes of the financial success of high art beneath its roof.

Of course, everybody knew perfectly well that the first public performance of the Russian artists was but a night distant, which made not a particle of difference. Anybody who had the price of a seat could attend the premiere on Monday evening. But it was quite another matter to be numbered among the celebrities, and near-celebrities, who gave first welcome to the greatest interpreters of the art of Terpsichore that yet have come to us from any land.

So everybody looked at everybody else with a self-satisfied I'm-here-as-well-as-you expression, until Nathan Franko's symphony orchestra of seventy members began the musical introduction of "L'oiseau De Feu," the fantasy which occupied first place on the program, when the wierd strains of Igor Stravinsky's music gripped the instant attention of every auditor.

A pin might have been heard to fall as the old-gold folds of the big curtain swung back, revealing the fantastic forest, designed as a background by Golovine for the pantomimic interpretation of the two scenes in which Michel Fokine presents the whimsical tale of the heir presumptive to the throne of Russia. He captures, while hunting, a bird of brilliant plumage who presents him with one of her magical feathers. Through this token he is warned by a group of lovely maidens that he will be turned into stone by the ogre who holds the forest under enchantment. Falling victim to the charms of one of the girls the Czarevitch declines to take flight, whereupon the terrible ogre descends upon him with his grotesque retinue of attendants. But the Fire-Bird intervenes, breaks the enchantment, and all is well for the lovers.

"L'oiseau De Feu," as the introductory ballet, served several of the principal members of the Diaghileff troupe as a beautiful vehicle for the expression of their combined ballet, mimo-drama and choreographic art, particularly Mlle. Xenia Maclezova and Leonide Massine who perfectly hold the fantastic spirit of the fable in their respective interpretations of the Fire-Bird and the Prince.

The groupings in this ballet, as well as in the three that followed it, furnish masterpieces of pictorial art, each being graphic in its portrayal of fancy or emotion, while the Golvovine scenic decorations and costume designs follow the furturistic school, and retain the wierd effect of the Stravinsky music which wails its wonderful melody in harmony with the choreographic performance.

Soleil De Nuit—games and Russian dances by Leonide Massine—served to introduce, as the second feature of the program, the difficult music of Rimsky-Korsakof, with a remarkable setting by M. Larionof, which made one feel as though one had stepped into a Maxfield Parish illustration of an Arabian Night's tale, with Leonide Massine and M. Zweref heading the aggregation of shepherds, peasants, yokels, etc. Another short feature displaying the unparalleled technique of Xenia Maclezova assisted by Adolf Bolm was supplied in a classical pas de deux entitled "La Princess Enchantee," while the most vivid and graphic pantomimic and scenic offering came at the end of the program in Scheherazade, a Persian ballet in one act by Leon Bakst and Michel Fokine, with music by Rimsky-Korsakof.

Graphic Picture.

Scheherazade is founded on the introduction of the Arabian Nights, covering the episode wherein the Schah Zeman persuades his royal brother to test the fidelity of his favorite Zobeide. Her disloyalty is revealed in a riotous scene of sensuous abandon, climaxed by the unexpected return of her husband, which is the cue for a general massacre of favorites, eunuchs, and slaves while Zobeide pays the price of her sin with her own blood shed by her vengeful husband.

This ballet which is interpreted by Flore Revalles, M. Gregorrief, Adolf Bolm, M. Jazwinsky, M. Cecchetti, and Mlle. Wasilewska in the principal roles, is a lurid example of Oriental love and hate, graphically depicted by the famous folk whom M. Diaghileff has brought to us out of the land of the Czar. It furnished the distinguished audience gathered in the Century Theater in New York last Sunday evening the last word in pantomimic interpretation and impressionistic stage decoration, the scenic production surpassing anything in warmth of coloring and artistic beauty that has ever come within the scope of my observation.

The Diaghileff Ballet Russe will remain in the Century Theater for two weeks, until the Metropolitan Opera Company goes en tour, when it will inaugurate an innovation in the Metropolitan Opera House by offering four weeks of ballet without opera, the programs being arranged from various combinations of eighteen different ballets which comprise the repertoire of the company.

Time was when opera without ballet and ballet without opera was an unheard-of thing. In fact when Wagner's "Tannhauser" was produced minus the customary second act ballet it was soundly hissed, which did not prevent the composer from discarding the ballet altogether in his later operas, an example which was followed by others in Italy, France and Germany. Verdi in "Aida" and Bizet in "Carmen" still retained the terpsichorean feature, but Puccini and other composers have since rejected it.

Ballet Independent.

It was to be expected that ballet under such conditions would establish an independence; a separate development; that has been particularly noticeable in Russia, although France witnessed a "Ballet Comique de la Royne" as early as 1581.

The development of dancing as a supreme art has been nowhere pursued

Diversified Program of Ballet, Mimo-drama and Choreographic Episode Presented by Famous Russians Whose Unparalleled Performance Is Surrounded by Great Beauty and Elaboration of Scenic Decoration.

with such faithfulness and enthusiasm as in Russia, however, where boys and girls are taken practically out of the cradle to begin their training.

For a good many years the Russian ballet was one of the Czar's perquisites, kept within his own realm. But the time came when travelers in his kingdom reported far and near the wonder and beauty of the Russian pantomimic expression which eventually led to importunings that secured permission for Pavlowa and Mordkin to delight the rest of the world with their gifts and training. We have seen both these artists, and the companies supporting them, which has in a measure prepared us for the coming now of the organization under M. Diaghileff's training and directorship, although no ballet seen on the American boards has measured up to the Daighileff troupe in point of diversity of ballet, graphic episode; musical setting; stage decoration: artistic grouping and dramatic interest.

Individually we have had as great artists in Pavlowa and Mordkin as the individual members of the Ballet Russe, now at the Century Theater, but, as an ensemble, the Daighileff aggregation of artists has not been equaled, nor has any such organization ever seen in this country been presented with such beauty and elaboration of scenic and costume decoration.

At the close of the six weeks' engagement planned for New York M. Daighileff will give the larger cities of America, as far West as Chicago, the opportunity of seeing his fifty odd principal dancers with their scores of supporting coryphees, with Washington included in the itinerary.

The Washington engagement is planned for the latter part of March under the local directorship of T. Arthur Smith.

A Hint to Mothers of Growing Children

A Mild Laxative at Regular Intervals Will Prevent Constipation.

A vital point upon which all schools of medicine seem to agree is that normal regularity of the bowels is an essential to good health. The importance of this is impressed particularly on mothers of growing children.

A very valuable remedy that should be kept in every home for use as occasion arises is Dr. Caldwell's Syrup Pepsin, a compound of simple laxative herbs that has been prescribed by Dr. W. B. Caldwell, of Monticello, Ill., for more than twenty-five years, and which can now be obtained in any well stocked drug store for fifty cents a bottle.

In a recent letter to Dr. Caldwell, Mrs. H. C. Turner, 844 Main St., Buffalo, N. Y., says, "I bought a bottle of Dr. Caldwell's Syrup Pepsin for my baby, Roland Lee Turner, and find it works just like you said it would. It is fine for the stomach and bowels."

A bottle of Dr. Caldwell's Syrup Pepsin should be in every home. A trial bottle, free of charge, can be obtained by writing to Dr. W. B. Caldwell, 454 Washington St., Monticello, Ill., for whom this is published.

ROLAND LEE TURNER

WOULD NOT CHANGE SCHOOL MANAGEMENT

Parent-Teachers' Body of Blair and Hayes Institutions Condemn Proposal of Commissioners.

The Parent-Teachers' Association of the Blair and Hayes Public Schools has adopted a resolution opposing the proposed plan of the District Commissioners for the abolition of the Board of Education and the assumption of complete control of the school system.

The resolution, which is signed by Mrs. L. M. Atkinson, president, and Mrs. G. E. Bradley, secretary, follows:

"Resolved, That the members of this association view with grave concern the legislation proposing a change of management of the public school system of the District of Columbia.

"The association approves the present system of appointing the Board of Education, which system entirely removes the schools from political influences and secures on the Board of Education bona fide residents of the District of Columbia.

"Resolved, That a copy of these resolutions be sent to the Northeast Citizens' Association, requesting their assistance in defeating the proposed legislation, and that copies be sent to the Committees on the District of Columbia in the House of Representatives and the Senate of the Congress of the United States."

COLD GONE! HEAD AND NOSE CLEAR

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Quit blowing and snuffling. A dose of "Pape's Cold Compound" taken every two hours until three doses are taken will end grippe misery and break up a severe cold either in the head, chest, body or limbs.

It promptly opens clogged-up nostrils and air passages; stops nasty discharge or nose running; relieves sick headache, dullness, feverishness, sore throat, sneezing, soreness and stiffness.

"Pape's Cold Compound" is the quickest, surest relief known and costs only 25 cents at drug stores. It acts without assistance, tastes nice, and causes no inconvenience. Don't accept a substitute—Adv.

AMUSEMENTS.

NATIONAL TONIGHT, 8:15. Mats. Wed., Sat., 2:15
Charles Frohman, Klaw & Erlanger Present
ELSIE FERGUSON
In Hall Caine's New Play,
MARGARET SCHILLER
NEXT WEEK—Mats. Wed. and Sat., Seats Thurs.
COHAN AND HARRIS Present
It Pays to Advertise
Kept New York Laughing One Solid Year.

Seventh Concert—Ten-Star Series.
THE FAMOUS
FRIDAY 4:30 O'Clock FLONZALEY QUARTET
AND
Ernest Hutcheson, Pianist.
Tickets, $2, $1.50, $1, 75c. T. Arthur Smith, 1306 G st.
Next Friday—JULIA CULP—Jan. 28.

Today—4:30
THIRD CONCERT
PHILADELPHIA ORCHESTRA
LEOPOLD STOKOWSKI, Conductor.
Soloist
KATHLEEN PARLOW, Violinist.
Tickets, $2.50, $2.00, $1.50, $1.00. T. Arthur Smith, 1306 G st.

BELASCO TONIGHT, 8:20. 50c to $2.00.
Pop. Mats. Wed. and Fri., 25c to $1.00.
The Cyclonic Winter Garden Revue
MAID IN AMERICA
N. Y. Company of 125, with Florence Moore and Mlle. Dazie.
NEXT WEEK—SEATS NOW.
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