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Edward Knoblauch Dominates Local Stage

"Marie-Odile" and "Paganini" Offer Strong Anthithesis

By JULIA CHANDLER.

With his two most recent plays occupying the boards simultaneously Edward Knoblauch has everything his own way in the leading theaters of Washington this week.

The middle of January a year ago David Belasco made the premiere production of "Marie-Odile" at the Belasco Theater here, since which time Mr. Knoblauch's idyl of maidenly innocence has had a career which is an illuminating commentary on the limitations of human intelligence as well as the perversions of the heart of man.

When Edward Knoblauch had completed the script of "Marie-Odile" he sent it to his American representative with instructions that it was to be submitted to Mr. Belasco for production. In the event of failure in this quarter the playwright stipulated that the manuscript was to be returned to him. Such orders were not due to some temperamental twist on the part of the author, but rather to Mr. Knoblauch's realization that the story he had prepared was one of such idyllic beauty, such delicate charm, that it might easily be dragged down from its symbolic pedestal if presented by a less understanding, poetic, and artistic producer than Mr. Belasco.

Mr. Knoblauch's judgment in the matter was as true as a die.

To have risked the marvelous purity of soul which is the essence of "Marie-Odile" to the average managerial understanding would have meant instant death to the play. Mr. Knoblauch sensed this, and with rare discrimination selected the one man in America who could and would hold the poetic and symbolic spirit of his tale without one descent from its lofty mental and moral standard.

But author and producer failed to gauge the aesthetic limitations of the rank and file.

In spiritual ecstacy Mr. Knoblauch unfolded the love story of his novice of the convent in mountainous Alsace. In the same key Mr. Belasco produced the play. The very embodiment of mysticism and spiritual grace, Frances Starr visualized the title role.

The pure of heart left the theater in exaltation. The mundane and gross, failing utterly to grasp the spirit or beauty of the play, sneered their unbelief.

It is with pride that I comment that the Washington audiences witnessing "Marie-Odile" in the initial week of its production felt that it, by no manner of means affronted chastity but rather proved how pure and beautiful a thing can be a human heart when untouched by the world.

During Miss Starr's long New York engagement last spring there were scoffers aplenty, and many who went so far as to suggest the advisability of drastic measures in having the drama removed from the boards in the interest of public morals, but it remained for Boston's ex-convict mayor, James M. Curley, to bar the production from presentation.

"Unclean, unclean!" cried Mayor Curley, and Boston drew aside its skirts, little realizing that the uncleanness was not in the play, but in the mind that failed to grasp its message.

David Belasco was furious.

"I never in my life produced a cheap, tawdry, salacious, nasty, vulgar or wicked play," he said. "I have no houses of ill repute in my productions. I have no women disrobing; no nakedness, nothing coarse. I have no suggestive lines; no doubtful scenes; no meaningful by-play. I abhor that sort of thing!

"I spend all the money I can make in giving as nearly perfect productions as I know how to make. I don't care for money. I could save $100,000 a year if I would economize in casts and productions. If I were to die today I would leave nothing but a few antiques which I have gathered. But I love my work. I love 'Marie-Odile.' I am bitter that this play—clean, beautiful and uplifting—should be questioned by your mayor," the producer protested in referring to Mayor Curley's action in excluding Mr. Knoblauch's delicate idyl from the Hub City while every salacious revue that ever offended a decent eye is allowed to fling its ribald jests across the footlights and commercialize its vulgarity on the Boston boards.

When "Marie-Odile" begins a return engagement at the Belasco Theater on Tuesday evening of this week Washington will already have witnessed the local premiere of Mr. Knoblauch's later dramatic effort in "Paganini," which will open the week tomorrow night at the New National Theater with George Arliss visualizing the title role.

One of the most extraordinary characters that ever appeared in the musical world Paganini coupled to a genius that seemed almost supernatural a sinister and demoniac aspect. His eyes were as black as midnight and his hair matched them. His figure was lithe and slender; his arms long; his fingers claw-like as they caressed the instrument he loved,—his personality one that inspired awe and fear, as well as a peculiar and even yet unexplained fascination for women.

Such a picture transferred to the stage is one in which we have no difficulty imagining the genius of George Arliss as having supreme sway, for Mr. Arliss has proven to us repeatedly his peculiar gift for visualizing the subtleties and eccentricities of human nature,—never more forcibly than in his "Disraeli," in which he last made his appearance in this city.

Some fifteen years ago when Mr. Arliss came to America as leading man for Mrs. Patrick Campbell he was delighted to make the trip, but had no serious intentions toward America.

It was scarcely a month, however, before the British star had learned to like us pretty well, and by the end of his contract with Mrs. Campbell was eager to take up another with David Belasco. In support of Mrs. Fiske he originated such roles as Lord Steyne in "Becky Sharpe"; Zakkuri in "The Darling of the Gods," starred in "The Devil" and later in "Septimus." After this came his now famous portrait of "Disraeli," which for five years has made so splendid an intellectual appeal throughout this country.

And now we are to have his interpretation of another famous character out of the pages of history when we see tomorrow evening his conception of Paganini, the Italian violinist who was preeminent in Europe a hundred years ago—the bizarre, eccentric genius whose dominating love is the motif of the Knoblauch drama.

If the week that has just passed into the history of Poli's Washington theater may be taken as an indicator the rules of stock would seem to apply to no other theatrical game in the world and would tend to prove most decidedly that the play is not the thing.

Last Monday evening the Poli Players offered to a capacity audience a new play by Mrs. Ronie Jaffa. Innocuous; illogical; platitudinous; swamped in bromides; its hero an insipient saphead; its faults of argument and dramatic construction incurable, "In Walked Jimmy" was an affront to the intelligence of an audience.

All of which was kindly intimated in the Tuesday morning press.

Yet, all week long, Washington's home of permanent stock was turning 'em away, and the audience so loved Mr. Van Buren's "Jimmy" that they could have eaten him with relish.

Those whose ambition extends beyond the sight of a popular aggregation of players in any sort of vehicle will find pleasure, however, in the list of plays now in preparation by the Poli company headed by Willard Mack's "Kick In" as this week's attraction.

Add, then, to an exquisite idyl at the Belasco; a charcter paly at the National, and gripping melodrama at Poli's; a well balanced bill of vaudeville headed by Irene Franklin at Keith's, and we have an entertainment sufficiently diversified to satisfy the most fastidious appetite

ATTRACTIONS OF THE CURRENT WEEK

National—George Arliss in "Paganini."

As in "Disraeli" so now in "Paganini" George Arliss has turned to the pages of history for the subject of his new vehicle; this time to the history of music. The figure and personality of the celebrated Italian violinist Paganini stood out in strong relief in the early part of the last century. His life story was one of interest. It embraces a gripping romance, and this romance Edward Knoblauch has woven into "Paganini," in which Mr. Arliss will appear at the National tomorrow evening. There is said to be a quaint charm in Mr. Arliss' new characterization, and the period of the play, the early part of the nineteenth century, with its atmosphere of laces, furbelows, silver snuff boxes, and settings, lends itself to delightfulness of scenic investiture, of which the producers Klaw & Erlanger and George Tyler, are said to have taken full advantage. The action of the piece takes place in the period of one day. The three acts are laid in London, Dover and Calais. No small part of the success the new play has achieved is due to the excellent cast that surrounds Mr. Arliss.

Five of the present cast were in Mr. Arliss' "Disraeli" company. His leading woman this season is Margery Maude, the daughter of Cyril Maude, of "Grumpy" fame. Other players in the company include Florence Auer, Mrs. Arliss, Lelia Repton, Rosina Henley, Charles Harbury, Dudley Diggs, Dion Titheradge, Edgar Kent, Noel Tearle and Fred Nicholls.

Belasco—Frances Starr in "Marie-Odile."

Frances Starr returns to the Belasco Theater this week, commencing Tuesday evening, in Edward Knoblauch's play, "Marie-Odile," which had its premiere here a year ago.

The story of "Marie-Odile" is laid among a group of sisters in an Alsatian convent during the Franco-Prussian war of 1870. The story has to do chiefly with a young novice, who has never seen a man, except the venerable Father Fisher, who ministers to the spiritual needs of the sisters, and Peter, the convent gardener, now in his dotage.

Seeming carelessness in her sweeping and dusting and her inordinate love for her pigeons prompts the mother superior to administer a rebuke and to order her to have Peter kill her pet pigeon. This is too much for the little novice, and, in a fit of rebellion, she steals off to the loft. In the meantime Father Fisher comes with news that the soldiers of the Prussian army are invading their land and the sisters must flee. In vain they call to Marie-Odile, and finally they are compelled to leave without her. She is all alone when a detachment of Uhlans arrive and overrun the convent with their boisterous jests and laughter, but she humbles them and wins their respect by her sweet innocence and simple faith. One of them, a corporal, Phillip Meissner by name, she mistakes for St. Michael, and falls on her knees before him. He is the ideal of which she has dreamed. Then and there in the hearts of both is born the love the world knows best.

Mr. Belasco has retained for Miss Starr's tour the same cast surrounding her during the five months' run at the Belasco Theater, New York. Some of the prominent names are Marie Wainwright, Harriet Otis Dellenbaugh, Jerome Patrick, Carl Sauermann, Harry Holliday, Edward Donnelly and others.

Poli's—"Kick In."

The Poli Players will turn this week to vivid melodrama, when they present for the first time at popular prices Willard Mack's thrilling play, "Kick In," which had its first performance on any stage in this city, at the Columbia Theater, eighteen months ago, and which subsequently ran for an entire season at the Republic Theater, New York, John Barrymore and Jane Gray playing the leading roles.

"Kick In" tells a story of engrossing human interest, and the central characters win the sympathy of the audience from the first scene, in spite of the fact that the hero, Chick Hewes, is a forman who has stolen a diamond necklace.

Chick is endeavoring to "go straight," but instead of being assisted by the officers of the law, he is being hounded to death, until he is ready to give up all his worthy efforts and to return to the life of crime and shame. He is held to the better purpose, however, by his strong-willed and noble little wife, Molly, who keeps him to the promise to live within the law and within the spirit of the law.

In the role of Chick Hewes, A. H. Van Buren will be seen to exceptional advantage, while Florence Rittenhouse should make a charming Molly.

Howard Lang will have a congenial role, and Blanche Friderica will be seen in the role of the Irish boarding housekeeper.

Keith's—Vaudeville.

Irene Franklin is back again in Keith vaudeville, in which she will be seen here this week. Miss Franklin writes all her own lyrics, to which Burton Green adds the music. Mr. Green is with her again and accompanies at the piano and with by-play comedy. Her offering is called "Characteer Types in Song." Another long-absent attraction will be Will M. Cressy and Blanche Dayne in another of the Cressy series of bucolic comedies, called "One Night Only." Harry Tighe, with diminutive Sylvia Jason, will offer a new feature. Ned Monroe and Keller Mack, reunited, will be included in the bill. Other numbers will comprise Charlie Ahearn and his comedy cycling company, Fritz and Lucie Bruch, with the 'cello and violin; Capt. Gruber and Mlle. Adelina's oriental arenic spectacle; William Ferry, the organ recitals and the Pathe pictorial.

Today the bill will present Lillian Russell, Melville Ellis and Irene Bordoni, Henry Lewis, Kramer and Morton, Grace Goodall & Co.; Kenneth Casey and the other acts on last week's program, with added attractions.

Gayety—Burlesque.

Fred Irwin's Majestics is the attraction at the Gayety this week. Mr. Irwin's cast includes Florence Bennett, Virginia Irwin, Margaret Sharpe, the four Xela sisters, Bessie Lewis, Joe Hollander, Gene Markey, Emanuel List and Paul Cunningham. Some of the specialties are imitations of Julian Eltinge, Jean de Reszky, the Vampire and Charlie Chaplin. The principal burlesque is entitled "Frenchee." The last half of the program is devoted to "Sing Sing de Luxe," a burlesque of a convict under the affairs of the Mutual Welfare League.

At the concerts today the entire company of Rose Sydell's burlesquers has has been held over and will appear at both performances.

Cosmos—Vaudeville.

A six-act bill, all new to Washington, will be the offering of the Cosmos Theater this week. Enid Gray, who was last seen here in "The Lure," will appear at the head of her company in Edgar Allen Woolf's playlet, "The Little Mother." There are five characters in the cast and the play runs a little less than half an hour. Another offering will be that of the Imperail Satsuma Japs, an oriental scenic exhibition of acrobats. The third offering will be Jesse Lasky's stage spectacle, "The Aurora of Light." The Ursona-d'Osta Trio will feature the harp maestro, Ursona, and offer operatic selections; Curran and Mack will present "The Italian and the Boss," and John Lemuels will offer songs, parodies and dialogue in blackface. The Selig-Tribune news pictures will head the added attractoins and Ann Murdock and Dick Travers will be pictured in the five-reel V. L. S. E. photoproduction, "Captain Jinks."

Rossini's "Semiramide" overture, selections from Victor Herbert's "It Happened in Nordland," Ayer's reverie, "Twilight," grand selection from Leoncavallo's "I Pagliacci," Pryor's characteristic "Frau Louisa" and two trombone syncopations by Sargeant will be among the selections presented by the orchestra at the concerts today. In addition there will be new specialties and a number of other attractions.

Loew's Columbia—Mary Pickford in "Poor Little Peppina."

A whole week of a Mary Pickford show is what is in store for admirers of this popular little queen of the photoplay at Loew's Columbia Theater this week. Starting today and continuing throughout the week Miss Pickford will be seen in "Poor Little Peppina," a story written by Kate Jordan and produced in Pictures by the Famous Players Company for the Paramount Program. In this picture Miss Pickford gives an entirely different interpretation from anything she has ever attempted. Her smiling society buds, her petulant school girls, her mountain maidens, her prim little misses, and her adorable Japanese girl, are all cast aside for this character in which she is a kidnapped child working in a Sicilian vineyard, a stowaway disguised as a boy, a "newsie," a bootblack, a fruit vendor, an employe of an opium den, a messenger boy, and finally the restored millionaire's daughter who comes into her own. The scenes are laid in Italy, Sicily, shifting to New York, where famous old Washington square forms the settings for several scenes. In support of Miss Pickford are several well known Italian actors and many other players of the Famous Players Company.

Garden—"The Green Swamp."

Bessie Barriscale and Bruce McRae will hold first place in the double feature program today, tomorrow and Tuesday at Moore's Garden Theater in a visualization of the widely read story, "The Green Swamp." The auxiliary attraction will be a farce comedy, "He Did and He Didn't," staged by Mack Sennett and featuring Roscoe Arbuckle and Mabel Normand. On Wednesday and Thursday the special attraction will be "The Web," being the second episode in "The Strange Case of Mary Page." Miss Edna Mayo, who assumes the leading role, will wear many beautiful gowns fashioned for her By Lady Duff Gordon (Lucille), and Henry Walthall wins fresh laurels as the struggling young attorney. The comedy portion of the program will mark the first appearance in films of May Robson. Wilfred Lucas and Mary Alden will head a feature bill on Friday and Saturday in D. W. Griffith's film version of Mary Roberts Rinehart's "Acquitted." The auxiliary attraction will be a comedy drama entitled "What Doris Did."

Strand—"The Wood Nymph."

Marie Doro will make her debut as a Triangle stellar light in "The Wood Nymph," at Moore's Strand Theater from today until Tuesday, inclusive. As the supplementary attraction Mr. Moore will offer the Keystone comedy, "The Perils of the Park," featuring Harry Gribben, Polly Moran, Mae Bush and Al Summerville. Harold Lockwood and Mae Allison, will head the program on Wednesday and Thursday in "Life's Blind Alley." Second place on the program will be occupied by Tom Chatterton and Anna Little in a comedy drama, "Double Crossed." On Friday and Saturday Orrin Johnson will be seen in "The Price of Power," a Triangle production. The attraction will serve to introduce Winifred Greenwood in a combination of comedy drama entitled "The Happy Masquerader."

War Will Not Affect Production of Passion Play.

War may bring havoc to the little German village of Oberammergau, but the "Passion Play" will live. This is the word which Fraulein Marie Mayer brings to America. Most of Fraulein Mayer's life has been given up to training for the "Passion Play." "But that is nothing unusual in Oberammergau," she said. "Nearly all the people there give their lives to the play. I appeared first in 1890 as a little girl, waving palm branches and figuring in tableaux. Ten years later I was an angel in the Garden of Gethsemane. In 1910 I realized the ambition which every girl in the village feels when I was given the role of Magdalen. That role will never be assigned to me again. I must surrender it to a younger person. The parts of Mary aid Mary Magdalen are never played twice by the same person. With the men it is different. Among them it is the custom to continue the same persons in their roles. But ten years make such a change in a woman's appearance that she is never allowed to repeat a role. The ancient vow of Oberammergau will never be broken because of war. One great figure of the play is still at home. He is Anton Lang, who was the Christ of the 1910 performance. Reports reached this country some time ago that he had been killed. Those reports are false. Mr. Lang was excused from military service early in life for physical causes, and has never borne arms."

Shaw Again.

According to Bernard Shaw, there is no deep-seated veneration of Shakespeare in the English-speaking people, and he has cynically suggested that the observance of the tercentenary be turned over to the Germans. The plain truth is that the Germans are recording far more Shakespearean performances than England and the United States together. It is a humiliating admission, but it is true.—Dramatic Mirror.

PROMISED NEXT WEEK

Ethel Barrymore in "Our Mrs. McChesney.

Ethel Barrymore comes to us at the National Theater next week in the comedy in which for six months past she has been appearing at the Lyceum Theater in New York, Washington being the first city to be visited at the termination of the New York run. The comedy is entitled "Our Mrs. McChesney" and was made by George V. Hobart and Edna Ferber from Miss Ferber's Emma McChesney stories.

Surrounding Miss Barrymore are such capable players as William Boyd, Donald Gallaher, A. Romaine Callender, W. H. St. James, Thomas Reynolds, Harvey Denton, Frank McCoy, Mildred Barrett, Gwendolyn Piers, Dorothy Walters, Carree Clarke, Louise Worthington, Emma Salvatore, Anita Rothe, Sue Ann Wilson, Hugh Dillman and James H. Morrison.

Louis Mann in "The Bubble."

Louis Mann in "The Bubble" will be the attraction at the Belasco Theater next week with a special matinee on Tuesday (election day). "The Bubble" is a three-act comedy-drama by Edward Locke, author of "The Climax," and "The Case of Becky." The story tells of an old keeper of a delicatessen shop who enjoys comfort and happiness in the bosom of his family in their humble home just back of the store until one day a well dressed young man appears upon the scene, changing the quiet easy going habits of the Mueller family into discord and turmoil.

The original cast and production seen at the Booth Theater, New York, will be in evidence here.

"A Texas Steer'.'

Following "Kick In," the Poli Players will be seen next week in Charles W. Hoyt's famous farce, "A Texas Steer," in which the noted comedian, Tim Murphy, now starring in New York in "Treasure Island," achieved his greatest success.

"A Texas Steer" has always been a prime favorite with Washington audiences. All of the scenes are laid in the Capital, and most of them in one of the fashionable hotels of the city. The central figure is a Congressman from Texas who is visited by one of his wild and woolly constituents. From the moment this "Texas steer" enters upon the scene there is one hilarious episode after another in rapid succession.

Ruth St. Denis in Vaudeville.

Ruth St. Denis, the famous interpretative dancer, assisted by Ted Shawn, with Ada Forman and Sadie Vanderhoff as her solo artistes, and a large company of ensemble dancers, will be seen at Keith's next week. Besides the dancing star the bill will include Wilbur Mack and Nella Walker in "A Pair of Tickets"; Ernest R. Ball, the song writer and comedian; Rae Eleanor Ball; Fred J. Ardath and company; Ruth Budd; Fred and Adele Astair; Warren and Templeton; the organ recitals, and the Pathe pictorial.

Burlesque.

Bob Manchester's Crackerjacks Company comes to the Gayety next week. Mollie Williams is the star of the organization. Others in the company are Beatrice Harlow, Billy Hart, and the Curzon sisters. The burlesque is entitled "The Lawn Dansante," a humorous sketch said to give fine opportunities for the display of the talents of Miss Harlowe and of Teddy Burns.

Paramount Pictures.

Another eminent stage star will make her photodramatic debut at Loew's Columbia next week, when Mae Murray will appear on the screen in "To Have and to Hold," a story of the early Colonial days in Virginia, adapted from the novel by Mary Johnson. Lasky star, Wallace Reid, is featured with Miss Murray. This picture will be shown the first part of the week; for the remainder of the week Marie Doro will be seen in a photoplay of Sardou's "Diplomacy."

Feature Films.

At Moore'e Garden Theater on Sunday, Monday and Tuesday of next week the double feature program will be headed by Olga Petrova in "The Soul Market," many of the scenes of which were photographed in this city.

As an extra added attraction Mr. and Mrs. Sydney Drew will be seen in their newest farce comedy, "In But Out." On Wednesday and Thursday Emmy Whelan and Howard Esterbrook will be seen in "The Master Smile"; the third episode of "The Strange Case of Mary Page," with Henry Walthall and Edna Mayo, and Roscoe Arbuckle in a multiple Keystone comedy, "Fido's Fate." On Friday and Saturday Richard Buhler will be featured in "The Gods of Fate."

Feature Films.

At Moore's Strand Theater on Sunday, Monday and Tuesday of next week the double feature program will consist of Helen Ware in "Secret Love," adapted from "The Lass of Lowrie," by Mrs. Frances Hodgson Burnett, and Rose Melville in her first film endeavor, "A Leap Year Proposal." On Wednesday and Thursday Orrin Johnson and Enid Markey will hold the screen in "D'Artagnan," a visualization of Alexander Dumas' "The Three Musketeers." The added attraction on these days will be Charles Murray in Mack Sennett's latest comedy, "The Hereafter." On Friday and Saturday Tyrone Power and Kathleen Williams will be seen in "Thou Shalt Not Covet."

The Impetuous Bernhardt.

A recent newspaper heading—"Terrible Germans Do Not Scare Sarah" (referring to another "farewell" tour of America)—calls to mind the occasion when Bernhardt's temerity enraged Bismarck. Mr. Izard relates the incident in "Heroines of the Modern Stage": "At Copenhagen she brought a storm about her ears by a gratuitous affront to the German ambassador to Denmark, Baron Magnus. At a dinner in her honor he gallantly proposed a health to 'la belle France.' Sarah was at once on her feet, in a theatrical mood, mindful of the smarts that lingered from the war 1870-1871, and much impressed with her own importance. 'I suppose, Monsieur l'Embassadeur de Prusse,' she cried, 'you mean the whole of France.' This obvious reference to Alsace-Lorraine put the amiable baron to confusion, broke up the dinner, threw consternation into the French diplomats on duty in Copenhagen and enraged Bismarck. It is only fair to say that Sarah was genuinely sorry for her impetuous 'break.'"

The Passing Show Coming.

The 1915 edition of the famous Passing Show from the New York Winter Garden is booked for the Belasco Theater for a week during the latter part of March. This company was to have appeared in Washington last month, but owing to the popularity of the attraction elsewhere could not play the date originally booked here. Manager Taylor, however, is confident that there will be no further postponement.

Ted Shawn is the husband of Ruth St. Denis. They own a beautiful country home near Los Angeles, called "Denishawn."

In Concert This Week

CALENDAR OF THE WEEK.

National — "Paganini," Edward Knoblauch's character drama based on the dominating passion of the pre-eminent Italian violinist of a century ago, with George Arliss interpreting the title role.

Belasco—(Beginning Tuesday night)—"Marie-Odile," Knoblauch's exquisite idyl of maidenly innocence in which Frances Starr gives the most spirituelle performance of her career.

Poli's—"Kick In," Willard Mack's splendidly constructed melodrama, with A. H. Van Buren in a virile role.

Keith's—Vaudeville bill headed by Irene Franklin.

Gayety—Burlesque.

Cosmos—Vaudeville.

Loew's Columbia—Mary Pickford in pictures.

Garden—Feature Films.

Strand—Feature Films.

CONCERTS AND LECTURES

Josef Hofmann will be heard in his only recital this season at the National Theater next Tuesday afternoon, February 29, at 4:30, under the management of Mrs. Wilson-Greene. His program will include the following numbers:

"Sonata Appassionata, Op. 57, "Allegro, assai," "Adante con Moto," "Allegro ma non troppo," (Beethoven); "Melodie," (Gluck-Sgambati); march, (from "Ruins of Athens,") (Beethoven-Rubenstein); "Vers L'Azur," (Stojowsky); "Etude de Concert in C Minor," (Sternberg); four old Dutch songs, "In Babilone," "Vader lief Kreeg Moeder lief," "Al de jonge Luijde," "Contredans," (arranged for piano by Josef Hofmann); "Fledermaus," (waltz), Strauss-Godowsky); "Impromptu in A Flat Major," "Valse in C Sharp Minor," "Sonato in B Flat Minor," (Chopin); "Grave-Doppie Movimento," "Scherzo," "Funeral March," finale, "Wind Over the Graves."

Bauer-Casales Recital.

Harold Bauer, pianist, and Pablo Casals, 'cellist, will appear in a joint recital at the National Theater Friday afternoon, March 3, at 4:30 as the fourth concert in the "Artists' Course," under Mrs. Wilson-Greene's management. The program will include:

"Sonata in A Major," "Allegra moderato," Scherzo," "Adagio-Allegro," (Beethoven), Mr. Bauer and Mr. Casals; "Scenes from Childhood," "From Foreign Lands," "Funny Story," "Blind Man's Buff," "Entreating Child," "Perfectly Happy," "Important Event," "Dreaming," (Traumerei); "At the Fireside," "The Rocking Horse," "Almost Too Serious," "Frightening," "Child Falling Asleep," "The Poet Speaks," (Schumann), Mr. Bauer; "Balads in A Flat," (Chopin), Mr. Bauer; "Suite in C Major," prelude, "Allemande," courante, "Sarabande," bouree, "Gigue," (Bach), Mr. Casals; "Sonata in A Minor," "Allegro agitato, "Adante molta tranquillo," "Allegro," (Grieg), Mr. Bauer and Mr. Casals.

Kreisler Concert.

Fritz Kreisler will appear in recital at the National Theater Friday afternoon, March 10, at 4:30 under the management of Mrs. Wilson-Greene. The great beauty of Mr. Kreisler's playing is something better than the emotional inflammation that drives crowds to madness. He illustrates how art begins where technique leaves off. There is always in his playing something warmly sympathetic that proceeds from the heart. As to his caliber as a musician, it is well understood by the initiate that he stands alone among the living violinists.

Elmendorf Travelogue.

Holland, with its quaint costumes, its art and its architecture, and its constant damming and dyking, will be the topic of Dwight Elmendorf's illustrated travel talk to be given at the New National Theater next Thursday afternoon at 4:30.

Describing against a background of present appearances the historical events and people that have exercised so profound an influence on the civilization of the world, Mr. Elmendorf will conduct his auditor-spectators through this country of his forefathers, and point out to them the things best worth seeing as they travel along the retwork of canals and dykes from Flushing in the south to Helder in the north.

A tour amidst the grandiose and picturesque scenery of Switzerland, will be the third offering in the Elmendorf series of illustrated and informative travel talks to be given Thursday, March 16.

Plans for Famous Theater.

Encouraged by the success of the Russian ballet season, the founders of the New Theater, now the Century Music Hall of New York, are convinced that the theater can be made profitable, provided an entertainment of merit is produced there. According to reports current on Broadway they are planning to turn the Century over to a musical comedy producer next season. Charles Dillingham has been prominently mentioned as the next director of the playhouse because of the success which he has attained at the Hippodrome and Globe Theater. Albert de Courville, the London Hippodrome manager, is said to have been negotiating for the theater in order to stage his newest revue, "Joyland."

Won $5,000 From Willy Collier.

Louis Mann, who will be seen at Belasco next week, is one of the most enthusiastic baseball fans in America. He called the Wednesday matinee performance of "The Bubble" off at Brooklyn during the world's series and went to Philadelphia to see the game, returning in time for the evening's performance. Louis Mann won $5,000 from William Collier on the series.

And Still They Wait.

Gosh, we bet the British army is growing impatient. For the last three months it has been expecting Vernon Castle, the noted one-stepper and warrior, to come a-flying over the trenches in his trusty aeroplane and scare the Germans half out of their wits.—New York Telegraph.