

WASHINGTON, D. C., SUNDAY, OCTOBER 8, 1916.



## "Robinson Crusoe, Jr." First Musical Show of the Season; Laurette Taylor at National

By THE PLAYGOER.

No theatrical season can be regarded as thoroughly launched until a musical comedy makes its debut, hence Washingtonians whose tastes gravitate toward harmony and comedy are smacking their lips in anticipation of Al Jolson's annual pilgrimage to the National Capital. The Winter Garden favorite who, by the way, claims our own little town as his birthplace, appears at the Belasco this week in "Robinson Crusoe, Jr." His most potent task in that melange of wit and music is explaining the whereabouts of "Robinson" and his good man Friday on Saturday night.

Sparkling femininity, frothy comedy and lilting melody characterize the attraction from advance reports which state that the cast surrounding the principal star has been selected from among the accepted Broadway celebrities.

Al Jolson made his debut at the Winter Garden in the first show, but his part was inconsequential and, as a matter of fact, no one really noticed him, but the management, quick to improve the talent of all newcomers, waited until it produced "Vera Violetta" and in this Mr. Jolson was given quite a prominent part. In the same play Gaby Deslys made her American debut and after playing for fifteen or eighteen weeks she sailed back to Paris leaving Jolson, in reality, as the chief attraction of "Vera Violetta."

He quickly followed up the headway he had made in "Vera Violetta" by gaining new friends in "Whirl of Society." He was sent on tour with this production and did not return to the Winter Garden for a season and a half, coming back just three years ago, almost to the exact day, with Gaby Deslys in "The Honeymoon Express."

"Dancing Around." Next he appeared in "Dancing Around" and now comes "Robinson Crusoe, Jr.," which from every indication is going to be the biggest production ever made at this theater.

Among some of the songs which Mr. Jolson will introduce are "Way Down Upon the Swanee River," "Now He's Got a Girl," "Yacki Hicki Doola," "Tillie Titwillow," and others. As usual, the company will include a prize winner beauty chorus.

Royalty Commands "Peg." Not as "Peg o' My Heart," but in an entirely different role did Miss Laurette Taylor register perhaps the most remarkable success of her brilliant triumph of two years in London. Altogether Miss Taylor played nearly a dozen different parts while she was breaking all records in the successful Irish play from the pen of J. Hartley Manners—at benefit performances.

But it remained for the Marchioness of Townsend, a friend of Miss Taylor's and ambitious as a playwright, to furnish the star with a vehicle which was destined to bring Miss Taylor nothing less than a royal "command." The play, a one-act idyll, was called "The Monk and the King's Daughter," and was first given by Miss Taylor at a benefit matinee under the direction of that busiest of American titled women, Lady Paget.

Following this performance Queen Mary wrote the actress and begged that she repeat the portrayal—word having reached the royal ears that Miss Taylor, as the daughter of a king who causes discontent to enter a holy man's mind, was even more bewitching than as "Peg." And so it happened that the play was re-

peated for the especial benefit of the Queen.

### Griffith's Decision.

David Wark Griffith—"Griffith, the Great"—is through with the shadow stage, he announces in a current statement. Censorship is the reason, or to quote Griffith's own words, he refuses to longer subordinate art to "the whim of a captain of police."

Perhaps Griffith will carry out his threat to leave the pictures, but the army of his followers have difficulty accepting the statement.

With the universe for a stage, Griffith has not found the universe too large for his imagination, as witness "The Birth of a Nation" and "Intolerance," but it seems difficult to believe that Griffith will find the restrictions of the speaking stage less binding than "the whim of a police captain."

### KATZENJAMMER KIDS MADE INTO PICTURES

The famous pencil characters, the Katzenjammer Kids, Hans and Fritz, have been made into animated cartoons and their exclusive local showing will be at Moore's Theater today. These noted characters are beloved by newspaper readers the world over, and Dirkes, their creator, was finally prevailed upon to put them on the screen. It was no easy job the artist undertook as each cartoon will involve between 1,400 and 1,800 separate and distinct drawings. These drawings are placed in an especially patented contrivance and whirled rapidly before the camera. They must be carefully prepared else they would appear out of focus and powerful and steady arc lights are necessary for proper picturization.



### Here You Have Their Numbers.

- 1—Reba Stewart, one of the bevy of girls supporting Al Jolson at the Belasco this week.
- 2—Laurette Taylor, late star of "Peg o' My Heart," at the National this week in "The Harp of Life."
- 3—Vivian Martin, featured member of the cast at Loew's Columbia, promised the last half of this week.
- 4—Belle Story, the concert star, who appears at Keith's this week in a selected repertoire of new songs.
- 5—A tense scene from "The Girl Without a Chance," to be shown at Poll's this week.
- 6—Helen Byron, prima donna of the "Midnight Maidens," the attraction at the Gayety this week.
- 7—Earle Williams, the screen star, who appears at the Casino in a new series entitled "The Scarlet Runner."
- 8—Nance O'Neill in a scene from "The Iron Wren" at Moore's Garden.
- 9—Bea Love, with Wilfred Lucas, in "Hell to Pay Austin" at Moore's Strand.
- 10—Jack Henry, Rose Gardner and Lee Nash, a featured trio at the Cosmos this week.

### CURRENT ATTRACTIONS

**Belasco—"Robinson Crusoe, Jr."**  
Coming to the Belasco Theater tomorrow evening is "Robinson Crusoe, Jr." with Mr. Al Jolson as the star. This attraction closed at the Winter Garden in June and is therefore the Winter Garden's first big show to take to the road this season. Fortunately, the Winter Garden management has retained the original New York cast including Lawrence D'Orsay, Claude Flemming, Frank Carter, Barry Lupino, Bowers, Walters and Crocker, Frank Grace, Johnnie Berkes, Kitty Doner, Mabel Withee, Isabel Rodriguez, Rae Hartley, Gertrude Latchford, May Poth, Frank Holmes, Lee Phelps, Alexandra Dagsmar, Bert Dunlap, Clint Russell, George Thornton, Missa Heller, Alice Humphries, Eleanor Ryley and others. The production met with great popular favor during its run in New York last winter, and it is expected that Mr. Jolson will repeat his former successes achieved here.

"Robinson Crusoe, Jr." is described as an original musical extravaganza in two acts and twelve scenes. The book is by Edgar Smith and Harold Atteridge, the latter author being responsible for the lyrics as well. The music is by Sigmund Romberg and James Hanley. J. C. Huffman has staged the production, while the musical numbers are the work of Allen K. Foster. Little of the theme of Crusoe of story book fame has been utilized, although many characters from the story appear in the play, such as Crusoe himself, the man Friday and the fiendish cannibals. Little or no attempt has been made to follow the book very closely, the Crusoe idea being introduced by means of a dream.

**National—Laurette Taylor.**  
Miss Laurette Taylor will come to Washington for a week's engagement at the New National Theater beginning tomorrow night in "The Harp of Life," and Jeff and Hans and Fritz cartoons.

### Amusement Calendar

**Belasco**—"Al" Jolson and Winter Garden Company in the season's first musical comedy, "Robinson Crusoe, Jr."  
**National**—Laurette Taylor, late star of "Peg o' My Heart," in "The Harp of Life."  
**Keith's**—Belle Story, of "Chin Chin," appearing this week in new songs.  
**Poll's**—"The Girl Without a Chance," one of the strongest dramas played this season.  
**Gayety**—"The Midnight Maidens."  
**Loew's Columbia**—Leonore Ulrich in a new feature film.  
**Casino**—Earle Williams featured in "The Scarlet Runner."  
**Cosmos**—High-class Vaudeville.  
**Moore's Strand**—"Hell to Pay Austin."  
**Moore's Garden**—Charles Chaplin.

have already made the present season prominent. One is Belle Story, the lovely prima donna of "Chin Chin" and the New York Hippodrome and the other is Edwin Arden identified with many of the most artistic and noteworthy dramatic productions of the decade.

Miss Story is bidding Keith vaudeville a much-regretted adieu, as after a short period of retirement from the stage, she expects to re-enter as a grand opera diva.

Mr. Arden will make his vaudeville debut here in "Close Quarters," described as a very unusual one-act play by Oliver White, who has won considerable note as an author traversing new plot-paths. His most conspicuous achievement include "The Whirlwind," "The Thief," "L'Allegro," "Romeo and Juliet," and "The Girl of the Golden West." He is fortunate, it has been observed by the newspaper critics, in having as his chief support Robert Wayne, a distinguished actor, who spent some time here as the director of the Poll stock company, prior to the advent of Harry Andrews.

What is rated as the most pretentious musical production of present-day vaudeville, "The Four Husbands," with Ray Raymond and Florence Bain featured, will be another novelty among the stellar array. The book is by Will M. Hough, author of "The Time, the Place, and the Girl," while the music and lyrics were contributed by William B. Friedlander. The production is said to be enlivened by a score of comedians and dancing girls. In running time, it takes the place of two usual acts.

Other attractions will be Thomas Dugan and Babette Raymond in "They Auto Know Better," Al Gerard and Sylvia Clark in "Modern Vaudeville Frolics," Hans Hanke, the eminent concert pianist, Prof. Apdala's zoological circus with the amazing ant-eater, the pipe organ recitals and the Pathe news pictorial.

Today at 8 and 8:15 p. m., at Keith's the bill will offer Fritz Schell, Isabelle D'Armand, Al Herman, and all the other stars and hits of the past week.

**Poll's—"Girl Without a Chance."**  
Brimful of thrills taken from real life, "The Girl Without a Chance" will make its debut at Poll's Theater beginning tomorrow night.

The play was first introduced in Chicago where it had a wonderful success at the auditorium in the windy city.

"The Girl Without a Chance" gives the public an insight into some of the joys and sorrows that come to the immigrant. The playwright brings a forceful lesson home to fathers and mothers as well as to youth. The story pictures, in the first act, a little home in Italy which is visited by the tourists. The girl becomes infatuated with one of them and from that point on the conflict goes fast and furious. Incident follows incident when the action of the play reverses to America. There is a wonderful line of comedy running through the play and, of course, there is the logical happy ending.

"The Girl Without a Chance" is the work of Whitney Collins, a young newspaper man. Robert Sherman, the well-known Chicago producer, has given "The

### MADGE KENNEDY STARS IN "FAIR AND WARMER"



### NEWS GLEANED FROM BROADWAY'S CALCIUM

New York, Oct. 7.—A group of well-known actors and managers were sitting in the grill room of the Lamb's Club one day last week discussing the best acted play in New York. Perhaps a dozen were in the argument. Of the dozen more than half had attended every opening night. And of the dozen, it is interesting to note, not one had failed to see "The Intruder."

"The Intruder" is the first new Cohan & Harris production of the year. It is at the theater formerly called the Candler and now known as the "C. & H." Why had the entire dozen men seen "The Intruder" while only a portion of them had seen the other good plays? Botted down to its essence the true reason was that, judging alone from the names in the cast, these actors and managers felt assured in advance of an evening of finished intelligent acting. What is more to the point, not one of the twelve admitted disappointment; and "The Intruder" gained the verdict of being the best acted play now on the New York stage.

At last we have a war comedy which is a success—so genuinely a success that it cannot be passed over without a word of commendation and fuller comment on "Arms and the Girl" will be made in this column, for it is one of the genuine hits of the season. The first nights have been piling one upon the other at such a rate the past two weeks that it was physically impossible to attend them all. But universal report has it that "Arms and the Girl," a new comedy by Grant Stewart and Robert Baker, setting forth entanglements in which an American girl finds herself upon being left penniless in Belgium at the beginning of the war, is one of those unexpected gems which the theater which flash upon us at rare intervals. At all events the Fulton Theater is selling out at every performance and all the town is talking of the refreshing performances of Fay Bainter, Cyril Scott and Malcolm Dunn.

**Gayety—Burlesque.**  
"The Midnight Maidens," one of the oldest and most reliable attractions on the Columbia burlesque circuit, will play its annual engagement at the Gayety Theater this week. It presents two musical burlettas and a number

### Favorite Role of Ingenue Presented in This City.

Madge Kennedy, who appears at the National next week in one of Selwyn's greatest successes "Fair and Warmer," has in this play one most suited to her particular talents than any since her phenomenal success in "Little Miss Brown." Never has Miss Kennedy been more winsome than in her present vehicle.

Probably the most effective and laughable scene which has been staged in recent years is seen in the second act of "Fair and Warmer" where Miss Kennedy as the unsophisticated little wife in company with the stay-at-home husband of one of her girl friends, decides to compromise herself in the eyes of her husband to cure him of leaving her alone at night.

### LOEW'S COLUMBIA HAS BIRTHDAY ANNIVERSARY

Today marks the first anniversary of Loew's Columbia Theater under the direction of Marcus Loew, the New York theatrical magnate, who took possession of this most popular theater just one year ago today.

When Mr. Loew came to Washington, he promised much, but unlike a great many managers who came before him, he kept every promise that he made. For many years the Columbia Theater was the foremost theater in Washington, playing to high-class road attractions. It was inverted into a photoplay house by Mr. George M. Mann, the local manager for the Paramount Pictures Corporation. Mr. Mann proved beyond a doubt that pictures would be a paying proposition in the Columbia Theater and then turned the proposition over to Mr. Loew. Since that time, the theater has been thoroughly renovated and made into one of the foremost photoplay theaters of the country. It now boasts of maintaining one of the finest orchestras in this part of the United States, which is supported by a pipe organ, furnishing music especially synchronized to meet the entire action of the screen.

### ACTORS SOCIAL LIONS ON THE OTHER SIDE

"Socially every actor in England is a John Drew; every actress a Mrs. Piske," says Miss Laurette Taylor.

"Of course this unequivocal generalization can be disproved, but what generality cannot? In any event instances of an actor's being persona non grata in English society are sufficiently rare to be the rule-proving exceptions. Whatever his social status a cad is a cad; however lofty her title, a cat is a cat. Excepting cats and cats, theatrical folk in London enjoy a standing which, by contrast, emphasizes the fact that we Americans still regard the theater as largely housed by gypsies."

"Let me no one think for one moment that I am in any way weaned from the land of my birth. Nothing that came within my experience in England could compensate for the fact that 2,000 miles separated me from—home."

Marguerite Clark has again signed a contract with the Famous Players there by dispelling rumors to the effect that she would return to the stage.

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