

WASHINGTON, D. C., SUNDAY, NOVEMBER 12, 1916.

# Stage and Screen



## Sothern Attains Height of American Stage Prominence As He Makes Farewell Tour

In the history of the world, America is regarded as being still in swaddling clothes and despite our remarkable progress we have centuries to overcome so far as artistic achievements are concerned. It would be indeed hard to call any of our native sons masters, yet in the theater, if nowhere else, we are leading.

An exponent along these lines of whom we can well feel proud, is E. H. Sothern, whose career is being rounded out through a current tour which is scheduled as his farewell appearance. Washington will have a final opportunity to view this artist's work at the Belasco this week where he appears in "If I Were King." It is very fitting too that in his last tour Mr. Sothern should choose to devote the proceeds to charity, as he announces that the British Red Cross will receive the giant share of the receipts.

This feature leads us to believe that there is no ordinary press agent farewell phrases embodied in the announcement which will give America the enviable distinction of producing an artist who says "good-by" and means it.

### A Worthy Occupation.

Mr. Sothern makes the following interesting statement bearing on his experience before the footlights:

"I have devoted my entire life to the stage and I am sure that I could have found no worthier occupation than that of interpreting the great masterpieces of dramatic literature. What I have given to the stage, the stage has given back to me with interest. I have given my whole brain, my whole heart, my whole strength and ambition. The stage has given to me the glory of triumphing over obstacles, the appreciation of thousands of audiences, and the vast inner gratification of having accomplished work that I longed to do. The stage has also given me my livelihood.

"Acting, is to my mind, the greatest of all the arts, and it is unfortunately the most transitory. It is sculpture, painting and literature all combined and brought to life, with music often a necessary adjunct. But, because acting is the art of the actor and dies with him, the measure of achievement is just so much more personal. If the player receive his reward at all it must come during his lifetime and not after his death."

### A Harvard Prize Play.

Cleves G. Kinkead, whose first play, "Common Clay," has been the sensation of the theatrical season in New York, and which will be presented at the National Theater this week, is a Kentuckian, and the latest of Louisville's successes in the literary field. He is widely known and popular in Louisville, where he was active in the practice of law and political work as well as journalism. His first practice in political writing was acquired on the reportorial staff of the Louisville Evening Post.

Mr. Kinkead's success as a playwright was so sudden and unusual as to be almost unprecedented and it is quite certain that the author himself was surprised at the promptness with which he reached his goal. Though frequently roused by friends who believed in his literary talents to take up writing, Mr. Kinkead never made a serious effort along these lines un-

til about three years ago, when he decided to take a course at the Harvard Dramatic School, conducted by Prof. Baker, under whose tutelage such playwrights as Sheldon and Knoblauch have already developed their talents. In a year, Mr. Kinkead had contested for and won the prize offered by John Craig, of the Castle Square Stock Company in Boston, and shortly after the play was put on as a college writer's first effort, it had established itself in its own right as a success of extraordinary proportions. The play was brought to New York by A. H. Woods where it ran for a solid year at the Republic Theater.

### Loves Stage Work.

"I love the work, much as I dislike the life," says Miss Maxine Alton, of My Mothers Rosary Company. Miss Alton was meant to be an artist—that she should prepare herself for a career in the illustrating field was the ambition of her parents, and, accordingly, she became a pupil at the Art Students' League in New York before she had graduated from high school.

"It was while I was at the Art League that the desire came for a career on the stage," says Miss Alton, "and it was quite by accident. You see, one of the prominent New York theatrical producers offered a prize for the best design submitted by the art students for a poster to advertise his attractions. As one of the entrants of this competition I found it necessary to visit the theater often for ideas for my sketches. I was fortunate enough to have all my drawings accepted. Also, the manager urged me to take a try at acting. I did, and ever since I've been on the stage."

### Passing Show Coming.

The famous Winter Garden entertainment, "The Passing Show," the most popular of all musical comedies to visit Washington during the season, will be represented at the Belasco by the latest and greatest of them all, "The Passing Show of

1916." The new show is a mighty melange of mirth, melody and music and entertainment that contains more laughs, more song hits and more sensational features than any of its predecessors. The famous Winter Garden beauty chorus—seventy-five of the most wonderful specimens of perfect womanhood—whose faultless features in line and texture can stand the most searching analysis, whose maddening beauty have been the toast and the despair of Broadway, will be seen in all the latest gowns and fashion modes. The colossal collection of comedians, singers and dancers is headed by Ed Wynn, an original fun-maker and Belle Ashlyn, Fred Walton, Augusta Dean, Herman Timberg, Mabel and Dora Ford, Philbrook and Swor, Bert Savoy, Jay Brennan, the Five Violin Beauties, Elida Morris, Pearl Eaton and Mme. Swirskais. L. M. B.

## Ballet Russe and "Chin Chin" Promised

**Belasco—Ballet Russe.**  
The celebrated Serge de Diaghileff Ballet Russe, which received such a cordial reception here last year, is coming to the Belasco for three nights next week.

This announcement is made by the Metropolitan Opera Company, of New York. Accompanying the troupe in the dual capacity of premier danseur and artistic director will be Waslav Nijinsky, who is said to be the greatest male dancer now alive.

A repertoire of eleven ballets will be presented during the engagement here. Four of these have never before been presented in the Capital. Among these is "Sadko," which has just had a successful American premiere at the Manhattan opera house in New York. "Sadko" is an undersea ballet in the style of the river god. It is set to Rimsky-Korsakov's music, written originally by him for the opera of the same name.

Another novelty will be the "Mephisto Waltz," a ballet conceived by Nijinsky during his stay in Austria, summer before last. "Le Dieu Bleu," although familiar abroad, has never been seen in America. This exotic Hindu tale, with settings by Leon Bakst and choreography by Michel Fokine, will be in the repertoire of the ballet when it comes to Washington.

**National—"Chin Chin."**  
Charles Dillingham will present Montgomery and Stone in the most successful of musical plays, "Chin Chin," at the National Theater for a week's performance, beginning Monday, November 20.

This big show of one hundred persons, and headed by the most popular light musical comedians of the day, has achieved a record unique in the history of the American stage. In the two years of its existence it has been presented in but three cities, namely, New York, Boston, and Chicago, and in each of these cities it has established an unequalled box-office record. It ran for over a year and a half at Mr. Dillingham's Globe Theater, New York, and then ran for eight weeks at the Colonial Theater, Boston, and then went at once to the Illinois Theater, Chicago, where for four months it finished out the season of 1916. Now it is being taken on the road, intact, visiting only the larger cities of the country. "Chin Chin" is by Anne Caldwell and

**AN OLD MANAGER'S LAMENT.**  
I declare, I'm rather chary  
Of the drama milliter,  
I cannot say I care for plays of vice;  
And as for farces Gallic,  
With their spice so diabolic  
I wouldn't give consideration twice.

I would like to find a play, sir,  
Full of mother, home and hay, sir;  
Something like Den Thompson used to do,  
Though the critics sure will pan it—  
Folks will like and understand it  
With its mortgage, city chap and daughter Sue.

**NORMA TALMADGE—STRAND**

### PADEREWSKI'S RECITAL.

Paderewski will give a recital in the New National Theater Friday afternoon, December 1, at 4.30 o'clock. The great pianist is well launched on a tour that will keep him busy until the end of the season and from all accounts he is playing more magnificently than ever. His program will be announced in due time.

R. H. Burnside, with music by Ivrag Carvill, and is in three acts, with unusually elaborate scenery and costumes. Mail orders for seats will be accepted at the box office when accompanied by money or its equivalent.

**B. F. Keith's—Vaudeville.**  
Two stars, Dorothy Jordan, the stage beauty and footlight nightingale, and handsome Billy Gaxton and company, in "Kisses," the Arnold Daly comedy by S. Jay Kaufman, will join in the task of drawing all Washington's theatergoers to the B. F. Keith Theater next week.

Another special addition will be the only Lew Dockstader in white face as "The Boss." Included also are Mrs. Gene Hughes and company in "Gowns," a satirical comedy; the Avon Comedy Four, in their humorous travesty, "A Hungarian Rhapsody"; the Lovenberg Sisters and the Neary Brothers in "Around the Compass," a story in song; Hirschel Hender, "The Post of the Piano," and other inserted and permanent offerings.

**Poll's—"The Little Girl God Forgot."**  
"The Little Girl God Forgot" is announced for presentation at Poll's Theater next week.

This is the latest play to come from the prolific pen of Edward E. Rose, who has contributed "Little Lost Sister," and other notable successes to the popular priced theater.

**Gayety—Burlesque.**  
The attraction at the Gayety Theater next week will be Blutch Cooper's third edition of "The Globe Trotters," a company that has proved to be one of the foremost favorites in the Columbia circuit. This season the organization is presenting a performance that is new from the opening chorus to the final curtain.

There are two distinct divisions to the program which they offer. The opening

portion is a musical revue entitled "The Spenders," which, the author claims, was built for laughing purposes only. The concluding feature is a scenic burlesque entitled "Trotting Around." During the action of both pieces there will be many all star vaudeville acts interpolated.

Cooper has specially engaged Billy K. Wells to provide the book and lyrics for both plays, and the musical score was composed by Fred Enger and Raymond Perez.

**Loew's Columbia—Mac Murray.**

Mac Murray in "The Plover Girl" and Charlie Chaplin in "Behind the Screen" will constitute the double bill of photoplay features at Loew's Columbia for the first four days of next week beginning Sunday. Miss Murray scored a great success as the wail in "The Dream Girl," and later in "The Big Sister," and her adventures in "The Plover Girl" take the audience from the South African veldt to the drawing rooms of English society.

"Behind the Screen" is considered Charlie Chaplin's best success to date as well as being his latest. For the last half of the same week Wallace Reid and Cleo Ridgley will be seen in an elaborate Laskey picture, "The Yellow Pawn."

**Cosmos—Vaudeville.**  
A bit of opera burlesque will feature the headline attraction of the Cosmos Theater bill of continuous vaudeville next week. Lew Williams, popular both as a singer and as a character comedian, will head a company of ten in a musical travesty entitled "In Mexico," which has more of nonsense and melody than of satire in its composition. Spectacular scenery and costumes to match will add to the attractiveness of the offering.

**Moore's Strand—Douglas Fairbanks.**  
Douglas Fairbanks, the delightfully entertaining screen star, will head the double-feature program at Moore's Strand Theater Sunday, Monday and Tuesday, week of November 19, in his latest success, "Manhattan Madness," a clever presentation of the facts and foibles of New York.

Other attractions listed for the week

## "If I Were King" and "Common Clay" Offer Broadway Stars

Theater Offerings At a Glance.

**Belasco—E. H. Sothern's** farewell performance in "If I Were King," for the benefit of the British Red Cross.

**National—Jane Cowl** in Cleves Kinkead's Harvard prize play, "Common Clay."

**B. F. Keith's—Stella Mayhew**, heading great bill of high-class vaudeville.

**Poll's—A strong dramatic production** of "My Mother's Rosary."

**Gaiety—Musical burlesque.**

**Cosmos—A high-class program** of vaudeville hits.

**Loew's Columbia—Mary Pickford** in "Less Than Dust."

**Lycerum—Burlesque** under new management.

**Moore's Strand—Francis X. Bushman** and Beverly Bayne.

**Moore's Strand—Norma Talmadge** in "Fifty-Fifty."

**Belasco—E. H. Sothern.** There are three reasons above all why the population of this city should flock to see Sothern in "If I Were King," at the Belasco this week. First and foremost perhaps because it is positively the last visit of the most distinguished American actor to this city. Secondly, because he is giving his entire share of the gross receipts to charity, to be precise, to the British Red Cross, to which he has already shown much practical sympathy during the past season, and, thirdly, because the entertainment to be provided is par excellence, superior to anything to be seen in this city for a long time from a dramatic point of view.

Mr. Sothern plans to play this tour for the Red Cross and to sail for England in April next with his charming wife, Julia Marlowe. She herself has had a hard time to get her mind adjusted to this delay, but they both conscientiously feel that they must contribute their "bit," and, as he nobly says, "It is no time for us to take our ease while there is so much agony abroad." She, too, would work for the wounded if she could, but she can no longer stand the strain of active acting.

Mr. Sothern has, indeed, retired from the stage, and is doing this great work quite apart from any personal or business endeavor. He said in his speeches at the farewell banquet given to him in New York that he would play for charity when he could, and he is about to do it now. Surely there could be no more noble ending to a great and dignified career.

Mr. Sothern has surrounded himself with his customary excellent cast, including, in addition to the distinguished star, such well-known artists as Miss Margaret Dale (his leading lady), Mr. George Wilson, Miss Virginia Hammond, Mr. H. J. Carvill, Mr. Howson and 100 others.

While the play of "If I Were King" is one of proven value and far superior to most of the romantic plays that were in vogue in its period, it is not a crazy-quilt of episodes from a novel that never was intended for theatrical use, but a well-ordered, intelligible drama pulsing with life and incessant interest throughout. Playgoers should rise to the occasion.

**National—"Common Clay."**  
An absorbing story, intensely dramatic situations, a theme of universal interest and brilliant comedy are the ingredients of "Common Clay," the famous New York success which A. H. Woods will present with Jane Cowl in the stellar role of Ellen Nees at the New National Theater, beginning tomorrow evening for a week's engagement.

The aforementioned qualities made "Common Clay" the talk of New York last season, where it played one year at the Republic Theater, and established Jane Cowl as one of the most notable actresses on the American stage. The story of Ellen Nees, the poor little, working girl, with a surfeit of aristocratic brains and heart as lovable and big as the whole world, is an appeal to the hearts and minds of every playgoer.

The drama is the Harvard prize play and is the work of Cleves Kinkead, a

young Kentucky lawyer, legislator and politician, who studied playwriting with Professor Baker, of Harvard University. It is in three acts and an epilogue with the locale set in any large middle Western city of America. The theme deals with the problems of sex and property rights in a vital, strong, concise, direct and clear manner.

Supporting Miss Cowl are many players well known in the artistic world, some of whom were with her in the New York run. They include: Henry Stephenson, Orme Caldera, Echlin Gayer, Harry Hamilton, Frank Burbeck, Roy Cochran, Conrad Cantzen, Olaf Skavlin, James Gaylor, Kate Moran, Isabelle O'Madigan, Marion Bertram, Pauline Raff and others.

### B. F. Keith's—Vaudeville.

Buxom and buoyant Stella Mayhew, "The Cheeriest Comedienne," and Hilos Taylor, her inseparable partner Friday, both of "High Jinks" hilarity fame, with other Broadway musical productions enhancing the glory of Miss Mayhew's years as a legitimate comedienne, will distinguish the bill at the B. F. Keith Theater this week, affording the consolation of their inimitable chatter and patter to those bereft by the election's shifting sands.

The extra added attraction, one which will arouse the keenest anticipations of fun, will be Charles, otherwise "Chin Chin," Sale in "The Rural Sunday School Benefit." There are eight distinct parts—count 'em—and Mr. Sale plays each and all with the critics say, not only artistic differentiation, but also with "screamingly" comical effect. Standing out even among such an array of entertainers will be the dainty ingenue star, Hermine Shone and company, including Glen Anders. They will present for its premiere here the beautiful allegory, "Mary Ann," depicting seven episodes in the life of every girl: infancy, school days, graduation, her debut, marriage, and as the summum bonum, motherhood.

A troupe of Japanese balancing artists, called the Five Kitamura, will provide plenty of thrills. Kowan and Tomi Kitamura are the featured athletes, performing with their feet. Other amusing, novel, and standard numbers will be presented by Jim Toney and Ann Norman in "Look, Listen, and Laugh," J. C. Nugent and company in the comic oddity, "The Meal Hound," Flavilla, "The Accordion Girl," the Five of Clubs company in the musical pantomime illustration, "A Pierrot's Dream"; the International news pictorial and the pipe organ recital.

**Poll's—"My Mother's Rosary."**  
In the new play, "My Mother's Rosary," written by Edward E. Rose, which will be presented at Poll's Theater beginning tonight, Father Kelly will once more greet all his old friends, but in a new environment. This time Father Kelly is stationed in a town of the Middle West, where a State's prison is located. Here the author has taken full advantage of his opportunities for dramatic action.

To quote Father Kelly himself: "A prison is in reality a hospital where sick souls come for renewed health, strength and that spiritual energy the lack of which has brought them down." One