DRAMA IS SUPREME IN CURRENT WEEK

Jangling Jazz, Shivering Shimmy and Gorgeous Girls Give Way to The Drama.

Maxine Elliott, "John Ferguson," Avery Hopwood and Maj. Ian Hay Are the Super-candle-power Names of the Current Week's Attractions.

Just where the w. k. tired business man is going to find his universally-prescribed entertainment this week is rather hard to surmise after a glimpse at the play itinerary of the four local legitimate houses.

For the tinking melodies from Tinpan alley, the studied jazz of "augmented" orchestras, the shivering shimmy of youthful feminine shoulder blades and the pulchritudinous charms of the American show girl made famous by one Florenz Ziegfeld, are strangely absent. So it may be presumed that the old "one seat on the aisle" bachelor may be missing from the box office line-up.

But this presumption is founded only on hearsay, for we contend that the fatigued disciple of business owes a considerable portion of that tired feeling to Urban-strained eyes, jazz-jangled ears and brain-minus books, that abortive trinity of the average musical show.

And glancing at the play bills for our current amusement there comes to us a selfish thrill of pleasure as we anticipate the artistry and beauty of Maxine Elliott in "Trimmed in Scarlet" at the Belasco, the consummation of a co-operative ideal in "John Ferguson" at the National, the surefire craftsmanship of Avery Hopwood's new "The Great Illusion" at the Garrick, and "Tilly of Bloomsbury," the maiden effort of Maj. Ian Hay, at Poli's.

A "Typical Morosco Cast?"

And speaking from our own selfish idea of theatrical pleasure, we are moved to dwell a bit on "Mamma's Affairs," which Oliver Morosco gave us at the Garrick last week. This play labored under a disadvantage prior to its opening. 'Twas a prize play from Harvard and we have seen other prize plays. But we give thanks for the God-given faculty that enables us to forget them. "Mamma's Affairs," however, handed us a surprise. It has in it the making of just such a success as was "The Boomerang," and that is our prediction, Mr. Morosco, if you will retain that supercast. Ofttimes we have read in Mr. Morosco's shafts of information from the "Underwood" of Jay Barnes, of a "typical Morosco cast." If we ever see the day when this phrase means a cast like that in "Mamma's Affairs" then will Mr. Morosco be able to sell us season tickets.

It seems paradoxical, however, that in the midst of that all-star aggregation that a little slip of a girl, practically unknown, should step out and "steal the show," but Ida St. Leon did just that—but, Miss Leon—if you ever should feel like a swelled head coming on, remember that in your jaunt over the top you were backed up by one wonderful barrage of thespian talent.

Sponsors of "John Ferguson."

The Theater Guild, which presents "John Ferguson," is a co-operative organization of actors and actresses who select, direct and manage their own plays. Their first venture in the producing end of the business was "Bonds of Interest," a translation from the Spanish of Jacinto Benaventue, one of the most prolific of Spanish dramatists. The title was the subject of much merriment for producers along the Great White Way; particularly so, as this little band of "idealists" at the time announced that their efforts were not from a monetary standpoint, but something loftier—"Art for Art's sake." When the curtain went up on "Bonds of Interest," it was minus interest—a rank failure, with the fate of the guild hanging in the balance.

Failure spurred them on, so after taking an inventory of their resources they decided to try their luck once more, and produced "John Ferguson" by St. John Ervine, the Irish poet and novelist, and when the curtain went up their credit stood in the bank at $19.45. Luck was with "the Irish," for at the end of the first week the guild paid off all indebtedness, production expenses and so forth—and the cast and guild members each received $21.50 for their share.

"John Ferguson" continued to draw capacity houses, even during the summer, breaking all stage traditions and records, and bringing undreamed-of prosperity to the members of the guild.

The laugh is now on the producers, especially so, as several prominent producers turned the script of "John Ferguson" down, claiming it to be worthless and not what the public wanted.

An Intrepid Chorus Girl.

On the subject of unknowns leaping unheralded into the limelight, we might pause a moment and consider little Miss Dietrick, in Victor Herbert's "My Golden Girl," at the Belasco last week. You, perhaps, don't know Miss Dietrick, unless you are a student of theatrical programs to the extent that you read through the assumed cognomens of the "Ladies of the Ensemble," but there you find her name.

We used to call this category chorus girls, and because of our social habit, we will refer to Miss Dietrick as a chorus girl. We feel sure that she won't mind, as she is not destined to remain in the ranks of those who do "four steps up and five down."

This little chorus girl stepped out and stole the show. With nothing to do except the usual mob-dancing numbers allotted to her job she made those same numbers stand out in such fashion that her vocals with studied lines, songs and dances, took second place in the hearts of the audience.

But we fear that the superchorus girl made a mistake in her efforts. She should have waited until she reached New York, where her hit would have been so pronounced that the management could not have dared to squelch her. But as it is, we fear that jealous featured members of the company will demand that she desist, and as managers are prone to quail before stars, and as Washington's approval of the little chorus girl can be explained away as a provincial eccentricity, it is probable that in New York, if "My Golden Girl" gets there, the clever chorus girl will have vanished or that she will go through her stunt with the meekness that is expected from her station.

It is a sad commentary on the stage that such things exist, but we have seen the petty jealousy of a star on many occasions snuff out the ambition of some struggling member of the profession.

Al Woods Buys Titles.

In acquiring a new play, a pastime which is A. H. Woods' favorite indoor sport, that prolific producer is far more concerned over the title than the plot, according to Rennold Wolf in the New York Telegraph. Time was when a good title quite by itself was sufficient to negotiate a contract with Mr. Woods. Just you walk into his office fifteen years ago with a title like "Nellie, the Beautiful Cloak Model," or "The Queen of the Opium Ring," hand it on a slip of paper to Mr. Woods with one hand and hold out the other hand for your check.

Outgrowths of this penchant for striking titles still cling to Mr. Woods, for which reason members of his staff, the lithographer and the program publisher are never entirely certain that they guessed correctly until the curtain actually rises on the play. All of which leads to the announcement that Mr. Woods has made a new deal for Theda Bara, and the title of the new play in which she is to star and which yesterday was labeled "The Lost Soul," is now answering the roll call to the title of "The Blue Flame."

In this connection it may be mentioned that Donald Gallaher has been added to Miss Bara's cast.

Highlights in News Pertaining to The Stage

Mme. Olga Petrova is coming to Keith's, judging from the fact that Manager Robbins has received the photographic advance guard.

"Tilly of Bloomsbury" company is boastful of its pretty women. Conspicuous in the list is the radiant Titian-haired Gipsy O'Brien, who plays the part of "Connie," a sprightly English girl.

Alice Lake leaped into immediate favor as an individual star at Crandall's Metropolitan Theater last week by virtue of her splendid impersonation of Meta Maxon in Finis Fox's "Should a Woman Tell?" This sterling photodrama attracted capacity patronage throughout the week.

It is not generally known that "The Purple Mask," in which Leo Ditrichstein returned to Broadway last Monday night at the Booth theater, is the first romantic melodrama that America's "great lover" has ever appeared in. According to the star, his present role of Armand, Comte de Trevieres, is the first entirely sympathetic one he has played for many years.

On Wednesday last Manager Robbins addressed the lady presidents of the women's city club, backing the school betterment campaign in which he is a leading figure. Up to date Roland is the chairman or the man higher up or the chief driver in about 'steen hundred local uplift movements. All without graying his hair or turning his head. Some boy!

George Giddens, the fine old comedian who has for years delighted audiences in England and this country with his unctuous humor and mellowed artistry, is among the well known actors in the cast of "Tilly of Bloomsbury." He will be recalled for his appearance in that delightful play "Pomander Walk."

Most of us remember "Seven Oaks" as one of the first books we read and enjoyed. Now it is to reach the screen, with Will Rogers playing the leading role.

Peggy Shannon strenuously objects to the word "vamp," and in a long article has expressed annoyance, irritation and all the other emotions an actress could be supposed to express when greatly angered. She is playing the villianess in "The Mystery Mind," a serial, and she wants to warn the world she is not a "vamp" and refuses to be known by such a name.

Earle Foxe, leading man of the Garrick Players last summer, is achieving considerable success in the West in "Cappy Ricks." Mr. Foxe is being featured in the piece along with Tom Wise.

MAXINE INSPIRES A POET

Maxine Elliott has achieved the distinction of a sonnet. Few women, either on or off the stage do, for the poet who attempts that exacting verse form, must first be profoundly moved—so profoundly that nothing but a sonnet will serve his purpose! Here is the tribute to the impersonator of William Hurlbut's heroine, Mrs. Prudence, in "Trimmed in Scarlet." Miss Elliott's admirer signs himself "Robert H. Moulton."

TO MAXINE ELLIOTT:

A voice that mocks a laughing mountain stream,
A smile as swift as summer swallows dart,
And eyes whose tender depths betray a heart
As sweet as happy childhood's sunny dream;
But lack of lovely words! Whate'er I seem
To write of her is changed by wondrous art
Into the one word, beauty, and no part
Of other attributes can I redeem.
Yet may be found her spirit masked in flowers,
Her genius light in yonder steadfast star.
Her winsome graces in the wondering stream;
And in her presence fade the careworn hours,
Like ships that swiftly sail beyond the bar
To other havens fairer than a dream.

CONCERTS AND LECTURES

Captain Bruce Bairnsfather, the famous British cartoonist and humorist, who is coming to this country under the management of Lee Keedick to give a lecture entitled "Old Bill and Me," is facing American audiences for the first time. He will appear at Poli's Wednesday afternoon. Although he paid a brief visit to New York during the war, he was only a great cartoonist at that time and not a popular lecturer as well, which is the case today.

It is not generally known that during the war, when the Bairnsfather cartoons had made a hit all over the world, and Bairnsfather's services as an artist had been requisitioned by the British and French governments, he was invited by the American Propaganda Department to visit and live with the American army in the field.

In his humorous story, "From Mud to Mufti," Bairnsfather has recorded his impressions of the American soldiers with whom he spent some weeks at Neufchateau-Chateau-Thierry and other pol s.tn

Later on Bairnsfather became acquainted with the American Marines of whom he spoke enthusiastically: "The Marines," he said, "are the star troops of the American army, and are simply splendid. Their countrymen may well be proud of them. Moreover, the housing, feeding and general upkeep of the Marines was the same as that of the American soldiers—excellent, the result being that the men were in perfect health and strength.

"I went into the Marines' billet and one man asked me whether I ever met Bairnsfather 'the man who draws the funny pictures.' This was rather embarrassing. I said I had known Bairnsfather about thirty years, in fact, that I myself was Bairnsfather. This caused great merriment to those in the place.

"The conversation among the Marines at that time consisted almost entirely of the theme, 'When are we going to be allowed to go to the trenches and begin?' The keenness was terrific. No better news could have come to them than a big battle calling for their immediate attendance. Poor chaps; they got their wish before long when they performed such splendid deeds at St. Mihiel and took that long enduring salient from the enemy."

Giovanni Martinelli, the sensational young tenor of the Metropolitan Opera Company, has been booked for twenty concerts next fall, with the Grand Opera Quartette consisting of Frances Alda, Carolina Lazzari, Giuseppe de Luca and himself.

Following the brilliant performance of Alfred Cortot, the eminent French pianist, with the Philadelphia Orchestra, the past week, is the announcement of T. Arthur Smith that Mr. Cortot and Hans Kindler, the noted Dutch 'cellist, who also played with the orchestra, and whose recital last season was one of the delightful musical treats of the year, will appear in joint recital at the fifth of the Ten Star Concert series at the New National Theater Friday afternoon of next week.

The fourth concert of the Symphony Society Orchestra of New York, Dr. Walter Damrosch, conductor, in its Washington series, will be given Tuesday afternoon at the New National Theater and will present Percy Grainger, the Australian composer-pianist, as the assisting artist.

Dr. Damrosch will present Grainger in the Grieg Concerto in E. Minor and also in one of his own compositions, a delightful children's march, "Over the Hills and Far Away."

The symphony will be Beethoven's Fifth in C minor. The opening number will be Smetana's "Overture to a Comedy," one of the really brilliant compositions of the Bohemian master.

Seats may be had at the offices of T. Arthur Smith, 1306 G street.

Poli's—Josef Hofmann.

Josef Hofmann, the great pianist, will give his only concert in Washington this season at Poli's Theater Friday afternoon, January 30, at 4:30, under the management of Mrs. Wilson-Greene.

Condensed Screen News for Busy Readers

Just to show what she thinks of prohibition, Cissy Fitzgerald is making a comedy called "See America Thirst," to be released by the United Picture Theaters of America. In it the popular musical comedy star will poke fun at the men who make our laws and tell us what we should and should not do.

Harry M. Crandall, owner of the chain of Crandall theaters in Washington, returned last week from a business trip to New York in the interest of Secretary Lane's plan to utilize the screen for certain definite purposes. Mr. Crandall, incidentally, is the only motion picture exhibitor on the committee.

Work is progressing satisfactorily on the next Florence Reed picture to be released by United Picture Theaters. Miss Reed is working before the camera daily, and many of the interior scenes have been completed.

Dustin Farnum's remarkable motor-boat piloting was the basis of a story in the December issue of "Motor Boatings." A description of how he won six out of eight events at the Los Angeles motor-boat races was given with many pictures of his boat and the races.

"The Corsican Brothers" will be released late in January by the United Picture Theaters of America. It is a massive filmization of Alexander Dumas' world famous story, with Dustin Farnum in the dual role of the twin brothers, and a remarkably fine supporting cast.

Girls, How Would You Like To Know the Secrets of Charm--How to Bring 'Em to Your Feet?

Constance Talmadge Between Cold Cream Dabs Says It Is Really One of the Easiest Things in the World.

Girls, do you want to know how to be charmers and bring all men, or the particular one you want, to your feet and keep him there?

Constance Talmadge, who plays the part of one in "Two Weeks," at Moore's Rialto Theater this week starting today, says it's just as easy and almost any girl can do it.

"I don't mean the vamps of Burne-Jones or Kipling—the rag and bone and hank of hair kind—but the nice, bewitching kind. I don't think much of the girl who goes round trying to smash men's hearts just for the fun of breaking them," said Miss Talmadge.

"But every girl will flirt a little—and that doesn't mean she will smile at someone she doesn't know on the street, but being something of a coquette with the men of her acquaintance. Why shouldn't she? How is she to know whether she's in love or not until she flirts a little?

You Can All Do It.

"But the vamping I mean doesn't require stunning looks and a figure like a Venus. Any girl with ordinary looks can make a man like her.

"What you must do is to take a special interest in him. Find out what he likes and talk about it. Pay attention to everything he says and be a good listener. He'll fall every time.

"If you just listen to all he says and look wise, he'll think you are so sympathetic and that your nature is so deep, not shallow and frivolous like most the girls he knows—those who don't listen to his burning words of wisdom.

"But girls must put themselves more or less in the background when doing this. They can't be chattering about new hats and the latest styles and what Sally Fisher said and did. That won't get them anywhere.

Make the Men Love You.

"It's listen, listen, listen and just say enough to make him know you are listening. Of course there's no reason why a girl should go to all this trouble unless she wants to, but if she wants to make the men love her, she will do it.

"And as for beauty, most men don't fall in love with the raving beauty. If you have a passable face, and smile and keep your eyes bright, he won't see anything else. I have seen girls with such wonderful eyes you wouldn't know that their noses were crooked. And it isn't the color of the eyes. It's the light that shines out of them.

"If a girl is bright and wide-awake, and is in love with life and everything going on around her, her eyes will shine in a way that will make everyone notice. But you must have the cheerful spirit and be interested, otherwise you'll fall flat.

Man Likes Simplicity.

"And as for clothes, dress in good taste and simply. See that your clothing matches your complexion and your style. A man hates overdressing and too costly clothes. He likes the simple girl with the seemingly inexpensive frocks.

"All this may seem hard to follow out, but any girl can do it if she wants to. The only question is, does she want to badly enough. If she is going to be selfish and self-centered, she can expect the men to pass her by and choose someone else. But if she wants to forget herself and go to a little trouble, she can have them all at her feet."

NORMA FLIRTS WITH COMEDY

Norma Talmadge productions are always unusual. They must be, for Norma, herself, is unusual. Her quaint and widely varied characterizations are at once the surprise and the delight of her thousands of admirers.

Many have asked why she never was given the opportunity of demonstrating her very evident ability as a comedienne. The answer is simple. Until recently a suitable vehicle of that type had never been found.

At last, however, she is to be presented in a comedy photoplay as dainty and piquant as her own attractive self. An enchanting love story, as delicate as gossamer, has been carefully woven into the plot. Here and there tense dramatic touches have been added. The occasional suggestion of tears only serves the more to heighten appreciation of the joyous laughs which follow in rapid succession.

Norma Talmadge fans can be prepared for a surprise when they see their screen favorite in her new special production, "She Loves and Lies," to be seen for the first time in Washington at Crandall's Metropolitan and Knickerbocker theaters today, for Miss Talmadge will reveal unexpected talents, being called upon to assume three roles that call for great versatility. No one ever suspected that she was an impersonator, but she is and proves it by accomplishing three characterizations ranging from a young girl to a woman of 52.

She makes such a delightful elderly lady that she has no trouble in landing a young husband when she holds out a bag of gold as a temptation. His delightful surprise when she reveals herself as a woman much younger than himself who has only been masquerading, is complete.

"She Loves and Lies" was adapted from the well known novel by Wilkie Collins, and is replete with comedy situations.

THE NEW SCREEN "VAMP"

It seems but yesterday that the sinuous, heart-breaking, home-wrecking, female "vamp" was the last word in exotic celluloid characterizations, and all the feminine world seemed anxious to sit at the feet of each celluloid love mistress and witness the capitulation of one masculine heart after another.

Today the female "vamp" is declining in popularity. It seems as though the theatergoer of the western world, sated with a long succession of too-easy victories over the hearts of men, are now willing to turn to the other side of the picture and watch the male master of hearts pursue his fascinating and ofttimes devilish devoirs.

This attitude on the part of the public is largely responsible for the long and almost unbroken success of Leo Ditrichstein, on the audible stage, in roles which portray him as the great lover, the genius of love, the undefeated assaulter of feminine hearts. For some months, the screen has witnessed the rise of a number of screen lovers of greater or lesser fame and today marks the advent of a brand new "great lover" of the screen in the person of Lew Cody, who will have his first starring vehicle in "The Beloved Cheater," which opens a week's run at Loew's Palace today.

Lee Shubert yesterday engaged Cyril Keightley to play with Miss Rachel Crothers in Miss Crothers' play, "He and She." Rehearsals begin next week under the direction of Miss Crothers and the opening in New York will occur during the first week in February.

Crandall's Theater at Ninth street and E will this week be the haven of all who take pleasure in laughing themselves into knots. The week's attraction is Charlie Chaplin, with Edna Purviance and Ben Turpin, the cross-eyed Adonis, in his famous "Burlesque of Carmen." This celebrated travesty has been completely made over and retitled.

Eileen Wilson, who handled the leading feminine roles with the Garrick Company, is duplicating her success in New York, where she is playing the lead opposite Ernest Truex in "No More Blondes."