

WASHINGTON, D. C., SUNDAY, MARCH 26, 1922.

MARCH OFFERS ITS FINAL PLAY IN THE WASHINGTON THEATER

Belasco Comedy Of Chorus Girls At the National

No Other Major Drama on Program Announced for Current Week.

As far as the Washington theater is concerned March is living up to its tradition of departing like a lamb!

NATIONAL—"The Gold Diggers," the Avery Hopwood comedy, will be presented by David Belasco at the National for one week, opening tomorrow night.

FROM outward appearances the vaudeville fare offered Washington amusement-seekers will be rich and rare this week.

B. F. KEITH'S—At Keith's this week, beginning tomorrow, the bill will be headed by the singing comedienne, Daphne Pollard.

BELASCO—Charles Purcell, recent star of "The Magic Melody," will headline the nine-act program of vaudeville at the Belasco this afternoon.

COSMOS—The Cosmos is introducing this week a sensational novelty in "Cave Man Love," a musical romance in five episodes.

STRAND—Vaudeville. At the Strand, for the week beginning today, L. Wolfe Gilbert, song composer, supported by Fritz Leyton and others will be the headlined attraction.

BURLESQUE continues on its way rejoicing, with two more new attractions listed for the week at hand.

GAYETY—At the Gayety Theater this afternoon Irons and Clagney present "Garden Frolics," a production interspersed with musical novelties and witty dialogue.

CAPITOL—Low Talbot's "Baby Bears," under the personal direction of Arthur Laning, will open a week's engagement at the Capitol Theater at today's matinee.



GERTRUDE VANDERBILT NATIONAL

Four Stage Roles In Same Season, Is Kruger's Feat

NEW YORK PLAYS

By WALTER F. EBERHARDT. NEW YORK, March 25.—"Just Because," a musical comedy, opened late last week.

There are American actors and actresses who are dubious about their possible reception in England.

FAIRBANKS WANTS REFERENDUM ON CENSORSHIP LAW

Douglas Fairbanks, one of motion pictures' most popular and influential figures, has given out his views on censorship legislation.

"Ziegfeld Follies" Coming.

"Ziegfeld Follies," the one aristocrat among the musical reviews, will come to the National Theater for its annual engagement on Sunday, April 9.

One of the earliest announcements for next season has to do with William Faversham, who will appear under the Dillingham banner in an English melodrama made over by Guy Bolton.

GOSSIP OF PLAYS AND PLAYERS

Albert Bruning in G. B. Shaw's play, "Back to Methuselah," now being produced in three sections by the New York Theater Guild.

Hamlet has to speak, in the entire play, something like 2,000 lines, or considerably over 10,000 words.

"KIKI" IS HUMAN, SAYS MISS ULRIC, DISCUSSING PLAY

It has fallen to the lot of fewer than a dozen actresses to play the part of Kiki, just as it did Tiger Rose and Lien Wha in "The Son-Daughter."

Current Amusements At a Glance.

NATIONAL—David Gold's production of "The Gold Diggers." B. F. KEITH'S—Vaudeville. BELASCO—Vaudeville. COSMOS—Vaudeville and films. STRAND—Vaudeville and films. GAYETY—Burlesque, vaudeville and films. CAPITOL—"The Baby Bears." RIALTO—D. W. Griffith's "Orphans of the Storm."

without stirring the beam, to lose thirty-two ounces or more is not an ordinary incident.

Marjorie Rameau has wound up her connection with "Daddy's Gone A-Hunting"—in short, the play has closed—and is already rehearsing a French adaptation under the direction of the Shuberts.

Actor folk seem to have a habit of dropping out of sight, or, at least, out of sight of Broadway.

Robert Edson has got to be something of a stranger to Broadway. So have Tully Marshall, Willette Kershaw, Dustin and William Farnum, Henry Kolker, Rose Stahl, Lewis S. Stone, Ada Dreyer and Gladys Hanson.

Ben Linn, a Washington boy, is back in his own home town this week and proud to report he is at least two pounds lighter than when last treading the Capital streets.

"But there is an honest difference of opinion as to the merits of maintaining it. I am entitled to my own opinion just as much as but no more than they."

"But is it fair for either side to seek legislative decision upon so vital a question as censorship? Is it fair to ask the legislature of any State to pass upon and determine an issue involving the fundamental rights of the entire people to a State's legislative action of this character is just as important to the citizens of a commonwealth as would be an amendment to their Constitution—yet no such amendment to the Constitution of a State can be accomplished except by a referendum in which the voters themselves register their judgment by individual ballot."

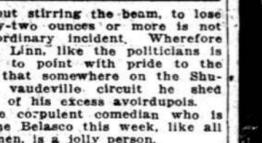
Alexander Carr, the original "Mr. Pottash" of the "Abe and Mawruss" plays, has accepted a Shubert vaudeville route and is due within a fortnight at the Belasco. His two-day offering is the one-act sketch, "Tobiaszky Says."



ELSA RYAN KEITHS



STELLA DAWN CAPITOL



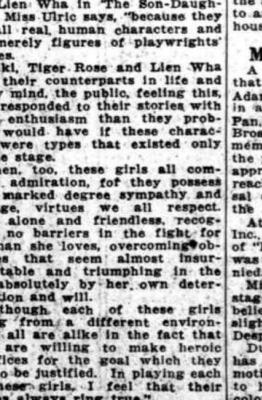
RICHARD BARTLETT & ELSIE GARRETTE COSMOS



FIO SAMPARA BELASCO



MAURICE DAMBOIS



MISS ULRIC

Milne's New Plays Achieve a Vogue In the Playhouse

Three Successes in the Same Season Is London Author's Theater Record

By EARLE DORSEY.

IT is one of the mingled advantages and drawbacks of residence in the classic groves of Washington, to be able, frequently, to discern important trends in the drama without being able, at one and the same time, to definitely explain their ways and wherefores.

The case of Milne is a case in point—Alan Alexander Milne—the London playwright whose work has attained a popularity that amounts to nothing less than a vogue.

Washington has seen but one example of the Milne handiwork in "Mr. Pim Passes By," the play at the National last week.

The billows of praise and panegyric that rise from New York lead one inevitably to decide that Milne's work was not fully or even advantageously expressed in "Mr. Pim."

Distance, however, is deceiving. One must take a second-hand view of such matters and all this commendation of the Milne manner from the Woollicotts and the Hammonds of the New York press, may be mere empty mouthings.

IT is not at all unlikely that one of the reasons why the photoplay productions of D. W. Griffith are taken so seriously by the public is because Griffith himself takes his productions so seriously, not only during preparation and development but after they are ready to present.

In times past it has been the Griffith custom to obtain a legitimate theater wherein to present his productions at \$2 prices.

Griffith has made a number of pretentious presentations in the past, but in the case of "Orphans of the Storm," he appears to be outdoing himself.

ONE of the spring fashions in journalism is a series of analyses of the outlook for theatrical entertainment in Washington during the spring and summer as well as for the year ahead.

The management of Polk's, having discerned with some alarm a tendency to read that theater out of the list of available playhouses, has filed a last-minute statement in which it is authoritatively and officially announced that Polk's, as a playhouse, is by no means ready for the wreckers and the excavators.

An announcement of real interest to the theatrical public, reads the Polk's bulletin, "should be the one coming from the management of Polk's Theater and which, contrary to all previous reports and rumors, assures us that the theatrical season in Washington is far from an early end.

All of which, translated, means (1) that Polk's regular season will last into May; (2) that plans are being made to convert Polk's into a stock theater during the summer and (3) that something is going to happen to someone's plans because Leslie Smith, the son of T. Arthur Smith, the concert impresario, has already announced plans to run summer stock at the Garrick.

It is possible, though hardly likely, that Washington, thoroughly bored with Zuma and now, will support two stock companies in Washington this summer. A revision of plans at one of the two theaters is likely, though I decline the honor of prophesying which one will give way.

COMING CONCERTS

Maurice Dambois, the distinguished Belgian cellist, who is meeting with such marked success in his present concert tour of this country, is announced to appear here in recital at the New Masonic Auditorium, Thursday evening, March 30, at 8:30 o'clock, under the local management of T. Arthur Smith, Inc.

It is announced that he will use what is considered the finest cello in existence. It is the master work of Nicolas Lupot, who made it at the command of King Louis Philippe in 1812, who gave it to a noted cellist of that day, in the hands of Mr. Dambois, the instrument is made to give forth such music that in many European places where he has played the past year, the people were so loath to leave that it was necessary to turn out the lights to make them depart. He purchased the marvelous cello during his stay in Europe in 1921.

The fifth and final concert of the Philadelphia Orchestra's Washington series is announced for Tuesday afternoon, April 4, at 4:30 o'clock at the New National Theater, with Nina Koshetz, the distinguished soprano, as the soloist.

The Paulist Choristers, under the direction of Father Finn, will be heard at the National Theater on the afternoon of April 21, according to an announcement from the playhouse.

Maude Adams Returning. A persistent rumor to the effect that the famous actress, Maude Adams, is to return to the stage, in a revival of her famous "Peter Pan," is being circulated along Broadway. Several actors who were members of the original cast of the piece state that they have been approached and that matters have reached the point where the rehearsal date will be announced within the next few days.

At the office of Cras, Frohman, Inc., all knowledge of any revival of "Peter Pan," or that Miss Adams was to return to the stage was denied. Miss Adams retired from the stage several years ago, and it was believed that she had not the slightest intention of returning. Despite this the rumor continues. During the past year Miss Adams has been devoting her time to the motion picture business and is said to have perfected a new type of colored photography.