



ONE swallow does not make a summer, but two important productions may be accepted as proof that a theatrical season is on an established footing. Its approach has been faltering and reluctant. "Peter Pan," has been a success. The National Theatre still echoes with the little, though incoherent, chirpings of "Peter Pan." There have been other fowl, but they proved to be spurious creatures of emen, fluttering ineffectually or mayhap being ruthlessly slain. These two are stalwart harbingers. The theatrical season is really here. The crowds at last turn from the base ball bulletins, the golden leaves rustle under our tread and the janitor turns on the heat.

This "Peter Pan" is described as a fantasy. It is more; it is a nightmare. Yet it wields a weird influence—a horrible fascination. Some people go to see it again and again, just as Father William in Lewis Carroll's rhyme insisted on standing on his head. Having discovered that one experience, that it does not injure the brain, there is a morbid desire for repetition of the dizzy sensation. You are a little resentful at first, but after awhile you drop your chin, open your eyes wide and resign yourself to a state of mesmeric bliss, wondering vaguely when Prof. Frohman, or whoever it is that gives the scene, will come around and restore you to rational consciousness by snapping his fingers in your ear and saying "Right!" And among the varied and persistent affronts to preconceived notions there is none more emphatic than the appearance of Maude Adams herself—fragile, pathetic Maude Adams, who seemed each moment liable to fade away as some delicate wild flower drops its petals in the passing gust. Time was when the suggestion that she play Rosalind or Viola would have seemed ungentlemanly sarcasm. But now, so far as appearances are concerned, she is an ideal author for Mr. Barry to achieve what chemistry could not accomplish and produce the headacheful hallucination.

Why Maude Adams is a great actress is one of the problems that baffle. She has never done any of the things that are customarily regarded as the formal and essential preliminaries of professional greatness. She has never shaken the sine of our ancestors as in an Elson play, nor invited to splash about and splutter our finer feelings in mucky little problems. She has never assumed the stern patronage of high art and doted us with G. Bernard Shaw on the ground that it was good for us, whether we liked it or not. For her literary inspiration she selects the impudently J. M. Barrie, whose fancies are as light as thistle-down, and are sometimes followed with near and much difficulty. But Barrie is an ideal author for Mr. Barry to achieve what chemistry could not accomplish and produce the headacheful hallucination.

"Peter Pan" is liable to develop a pathological importance. Physicians instead of giving a patient bromides to settle his nerves may tell him to go see "Peter Pan." It is the person who has seen everything and read everything that enjoys the play most. It is good for that blasé feeling. But there is danger of its becoming a habit. It should be prescribed for highly organized and susceptible people in discreet doses, an act or two at a time. Perhaps it may develop into a great reformatory influence. Why dally with absinthe frappes or lubbing vintages when you can go to the theater and "see things" without risk of mental or physical damage? Monte Cristo in his strangest dream breeds nothing to compare with "Peter Pan." "Cannibal India" in all its jagsome repertory contains nothing so weird grotesque. It has remained for Mr. Barry to achieve what chemistry could not accomplish and produce the headacheful hallucination.

There is no use trying to disguise it; the minstrel show is not what it used to be. Its traditions have faded. Its songs are of the Thompson street and not of the cotton field; its dances are gymnastic exercises and its mirth is but a hollow echo of the past. When the minstrels used to come to town they seemed the jolly fellows who really were, living in their own world of melody and jest impromptu as butterflies. But the spirit of commercialism has swept over minstrelsy. The parade at 11:45 is no longer a jaunty promenade of high steps. It is a dull plodding from one given point to another, per agreement with the management. And each performance looks and sounds like a day's work. The individual fortunes for fancy performers are no more. There are no youngsters in the ranks of minstrelsy who promise another Billy Rice or a Carl Rankin or Billy Emerson. If a black face performer were to come to the footlights and declare he felt just as happy as a big sunflower a lot of us would merely wonder if he came from Kansas.

Wilton Lackaye has made the mistake of having himself interviewed as a professional wit; this in the face of Chauncey M. Depew's sad fate. It is not an actor's place to be witty. He should be beautiful, or, failing in this, as much the opposite as possible. As soon as he abandons his author and begins to scintillate on his own account he sets up a new process of thought. Instead of interpreting he strives to create. And his utterances are never quite content. If they get the author's lines they may be his and if they get his they will yearn—depend upon it—for the author's. True, that greatest of wits Shakespeare was an actor; but he was not nearly so good an actor as Mr. Garrard.

G. Bernard Shaw, paradoxical as ever, is again to be comforted with the success of "Man and Superman" than on the failure he has just scored. Mr. Shaw's prestige rested largely on the assumption that he is so far ahead of his times that audiences could never hope to catch up with his logic mentally. Consistent repudiation would have been his highest vindication. But to have G. Bernard Shaw having successes and failures like an ordinary author—it is hard.

Lew Fields and Blanche Ring have had a quarrel because Miss Ring spoiled one of Field's best speeches by running her finger up and down the keyboard of a piano. It never occurred to Fields to remove the piano and let Miss Ring stay. Oh, these comedians! Oh, these prima donnas!

PHILANDER JOHNSON.
A SOLDIER MUSICIAN.—One of the pleasing features of all Mr. David Belasco's productions is the original music incidental to the play, and for the purpose of providing this incidental music he keeps on a yearly salary Mr. William Furst, a composer of high ability, who not only writes all of the music for Mr. Belasco, but rehearses it, and when not otherwise engaged directs the orchestra in the New York theater.

Mr. Furst, though by no means an elderly man, is an ex-soldier of the confederacy, having enlisted in the southern army when but eleven years of age. On the left side of his head he has an immense scar, which to him is a constant reminder of an amusing episode in his war-time career. It was inflicted by a carbine in the hands of a Yankee soldier, who detected Mr. Furst in the act of stealing a mule. The Yankee recovered the mule and Mr. Furst recovered his health, though not as soon as the Yankee recovered the mule, for Mr. Furst spent several months in a northern hospital as a prisoner of war, convalescing from the blow inflicted.

OLD-TIME FASHIONS.—Clyde Fitch, who seldom misses an opportunity for sartorial effect, is said to have introduced much that is novel and curious in his locale "The Toast of the Town," which he has written for Miss Allen, who is the heroine of the play in England during the reign of George III. This was a most interesting period in point of dress. Bonnell

act. I need not tell you how long it took the judge to throw that case out of court."
CONCERNING "SAPHO."—There seems to be no truth in the report that Miss Olga Nethersole's long absence from America was due to the unpleasant notoriety of the "Sapho" case, induced by several sensational newspapers in New York at the time when Miss Nethersole scored her great success. Miss Nethersole, who arrived in Washington Thursday with her company to hold the final dress rehearsals of "The Labyrinth" in the New National Theater, expressed herself very emphatically when asked "Sapho" had anything to do with her long absence.

"No, indeed," she replied strongly. "There is nothing about 'Sapho' and my production which could induce me to be ashamed of it. I was completely vindicated by the jury, which upheld my vigorous fight for freedom in art by quashing the case and voluntarily sending me a splendid testimonial, signed by all the jurymen, which I still have, and will always keep. One paragraph of that testimonial reads:

"We are grateful for this opportunity of showing that there was nothing developed in the case which would, in the slightest, reflect on you or your play. We, as well as the general public, appreciate true art, and endorse your performance, which teaches that the stage, like the pulpit, inculcates in the minds of the people the lesson of morality, of which your play is an excellent example."

"This proved," continued Miss Nethersole, "that you cannot sell or judge art as you would meat or groceries. You cannot regulate art except from the artist's standpoint. I fought for freedom in art and I won. No, the reason I stayed away from America four years is because I decided to wait until I had another play worthy to offer to American people, and in 'The Labyrinth' I think I have found the play."

"Will you ever play 'Sapho' again, Miss Nethersole?"
"Why not?" replied the actress. "I played it all over England after I returned there. Indeed, I have the entire 'Sapho'

Farren, Jr., Charles Quartermaine, Harry Dodd, Elaine Mills, Miss Louisa Moodie, Miss Cicely Richards and Miss Dorothy Grimston, a daughter of Mr. and Mrs. Kendal, who has never been in America before.

Columbia Theater.
Comedy will hold sway at the Columbia Theater next week, when Henry W. Savage will present for the second time George Ade's notably successful comedy, "The County Chairman." Of the entertainment Mr. Ade has contributed to the stage, none, perhaps, has found more favor with theater-goers than "The County Chairman." The story is made up of laughter and satire, romance and sentiment, droll caricature and apt humor. It tells of the efforts of Jim Hackler, the campaign manipulator, who nominates to office his young partner, Clifford Wheeler, in opposition to Judge Rigby, a hard-hearted old skinflint. It so happens that young Wheeler is secretly betrothed to Rigby's daughter, and the announcement of his candidacy brings about many serio-comic situations. During the exciting incidents of this comedy Hackler learns that Rigby has betrayed a trust, and having his ancient enemy in his grasp, is about to ruin him by the publication of the malfeasance, when he is stopped by the appeal of Rigby's wife, whom Hackler had loved years before her marriage to Rigby. In the end Wheeler is elected and wins the girl of his choice.

Kernan's Lyceum.
A bid for the patronage of those interested in burlesque will be made by "The New Century Girls" at the Lyceum Theater this week, commencing with Monday's matinee. "The Taking Mr. Raffles" is the title of the opening skit, and "In South Dakota," a burlesque on the divorce laws of that state, will close the show.

Marine Band Concerts.
Many expressions of real satisfaction are coming from local lovers of good music over the series of Sunday night concerts to be given by the Marine Band at the Columbia Theater this winter. The Marine Band is beyond doubt, one of the finest musical organizations in the world, and opportunities will be offered this winter to

Belasco Theater.
The inaugural of the Belasco Theater in this city will occur tomorrow night, the advent of a new play from the Belasco

studies in vaudeville. The extra feature will be the Great Salerno, coming direct from the Winter Garden, Berlin. His juggling feats are said to surpass those of Cinquevauts and Kara. In the list of features are the Elmore sisters, Abe El Kador, court artist to the Sultan of Turkey; George W. Day, the cork-colored caricaturist; Rae and Broche in "A Woman of Few Words"; Kimball and Donovan, banjoists, and the motion pictures of "The Summer Boarders Down on the Farm."

Academy of Music.
Many novelties are promised in the new melodrama, "Dangers of Working Girls," which will hold the boards at the Academy this week. Each act is said to be replete with stirring situations. The application of the "third degree" by the police is represented, and in another act there is a thrilling fight in an opium joint and an underground chamber of mysteries, in which the hapless victims are terrorized by a villainous criminal, who practices in their presence some of the magic of the far east. The climax of the drama shows the blowing up, by dynamite, of this gruesome place, and the exciting and timely rescue of the unfortunates by the crew of one of the New York police boats.

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The title of the new farce by Leo Dittichstein, which Lew Dockstader and Robert Hunter will present for the first time in Hartford, November 5, is "Before and After." Frits Williams, Katherine Florence and the author will have prominent roles in the piece.

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Thornton, in his clever little periodical, "The Connoisseur," of October 3, 1904, had this to say regarding the fashions of that time:

Very extraordinary revolutions have already happened in the habits of this kingdom, and as dress is subject to unaccountable changes, posterity may perhaps see without surprise, and with some indignation, breeches, while our men waddle about in hoop petticoats. In the days of Queen Elizabeth it was the fashion for the ladies to conceal and wrap up as much of their bodies as they could; their necks were encompassed with a broad ruff, which likewise spread itself over their bosoms; and their sleeves were pinned down and fastened close to their wrists, while only their feet were allowed just to peep from beneath the modest fardigale, so that nothing was exposed to the impudent eye of man but their faces.

Our modern ladies have run into the contrary extreme, and appear like so many poor dancers. They have discarded as much of their clothes as with any tolerable decency can be thrown off, and may be said, like the Indian, to be all face; the neck and bosom are laid bare and disentangled from the invidious veil of a handkerchief; the stays are sunk half way from the waist and the petticoat has risen in the same proportion from the ankle. Nor is the lover only captivated by the naked charms which meet his sight before; but our ladies, like the Parthians, have also learned the art of wounding from behind, and attract our attentions no less by laying their shoulders open to the view, than by the display of their legs. A acquaintance once observed, make them look as if they were prepared to receive a blister. If the men should take the hint from the other sex I tremble to think what may be the consequence, for if they go on in proportion with the women we may soon expect to see our fine gentlemen, like the Highlanders, without breeches.

Coming Attractions.

New National Theater.
After an absence of more than four years, Olga Nethersole, the distinguished English actress, returns to Washington, and at the National Theater tomorrow night she will inaugurate an American tour with the first production of "The Labyrinth," adapted from the French of Paul Hervieu. Miss Nethersole to our shores is regarded with interest. Emotional artists of her caliber are so few that Miss Nethersole's return is a thrilling event. "The Labyrinth," created much interest and discussion when first produced in Paris. It treats of divorce, but not from the conventional standpoint. Her new play, "The Labyrinth," created much interest and discussion when first produced in Paris. It treats of divorce, but not from the conventional standpoint. Her new play, "The Labyrinth," created much interest and discussion when first produced in Paris. It treats of divorce, but not from the conventional standpoint.

studio is always received here with pleasant anticipations, but combined with this is the annual visit of Miss Blanche Bates, who is the star of the play. Mr. Belasco will be here to personally superintend this newest of his productions, entitled "The Girl of the Golden West." The first picture of the play is a scene in the Sierras, affording a glimpse of "the girl" and the grizzly bear of Cloudy mountain. Following this the scene is moved to a part of Cloudy mountain showing the boundless prairies of the "Polka" saloon, the girl's place of business. There is a scene in the dance hall of the saloon at an early morning hour, and the final act shows the boundless prairies of the far west at the dawn of day.

The scenic effects in the various pictures shown in "The Girl of the Golden West" are said to be attractive and realistic, while the characters are representative of the life in the feverish days of '49. Miss Bates is given many strong lines and highly emotional situations. Mr. Robert Hilliard, who plays opposite her in the lead, has great scope for the display of his dramatic talent. Each member of the company has been selected by Mr. Belasco with a view to especial fitness for the characters represented. There are twenty-three principals in the play and numerous supernumeraries representing citizens of the camp and boys of the Ridge. Another fine actor who is seen to especial advantage in "The Girl of the Golden West" is Frank Keenan, who was with Miss Viola Allen in "The Christian" and with other leading stars and combinations. "The special music of the play written by Mr. William Furst, the well-known composer whose operas are popular in Washington, will employ an augmented orchestra, which will be presided over by Mr. Furst, who is coming on from New York especially for this engagement.

hear it under the best conditions; that is, in an auditorium or theater, where the orchestral effects of the red section of the band are not lost. The public concerts during the summer are all played in the open air without the benefit of a sounding board of any description to assist in bringing out delicate effects.

Lieut. Santelmann received recently from President Francis of the Louisiana Purchase Exposition two handsomely engraved and engrossed diplomas, attesting not only his ability as a musical director, but also the fine showing made by the Marine Band as an organization while at the world's fair. Great care has been observed in preparing the program for the opening concert, November 5. The soloist for this concert will be Jacques L. Vanpoucke, who is very well known in Washington, having been principal soloist of the Marine Band for the past six years. Mr. Vanpoucke ranks, both in Europe and America, as one of the world's greatest clarinet players. He graduated sixteen years ago from the conservatory at Ghent, Belgium, winning first prize and highest honors. He appeared as soloist in many of the principal cities of Europe before coming to America, achieving great success.

In response to a number of requests the program of the opening concert will include the ever popular sextet from "Lucia di Lammermoor."

Boston Symphony Orchestra.

The Boston Symphony Orchestra brings to Washington for its five concerts its full force of ninety-six performers, the orchestra that is used in Boston, New York and Philadelphia. This is the largest permanent organization in America and by far the largest traveling orchestra in the world. The expense of transporting this body of men from city to city is enormous, as no discrimination is made between the humblest member of the organization and the most expensive. All fare alike in hotels and railway cars. It requires three full-

Playhouse Paragraphs.

Lillian Lawrence is engaged with the Belasco Theater Company, playing in Portland, Ore.
J. Fred Zimmerman, Jr. is entering into another musical production. Katie Barry will be in the cast.
"In the Land of Cotton," a new play by Daniel L. Hart, will be produced in New York city next month.
Alma Kruger has been engaged to play Lady Babb in "Sweet Kitty Bellairs." Miss Kruger is a native of Pittsburgh.
George Edwardes, the London manager, has sailed for this country and is due in New York the early part of this week.
David Belasco's revival production of "The Heart of Maryland" will be given for the first time next Monday night in Detroit.
Stuart Barnes, the well-known monologist, was married in Chicago last week to Miss Mabel Hinson,