

AMUSEMENTS.

Belasco.

A series of picturesque and curious events lead up to the finale of "The Rose of Mexico," described in the Belasco program for the current week as a wordless play in their scenes, written and played by Signor Molasso. The versatile signor is also mentioned in the list of characters as "a wealthy farmer," but owing to the fact that a Mexican farmer runs to expensive embellishments and does not wear chin whiskers, he was not as easily recognized as in the usual stage type of rusticity. A story of love and tragedy is told by a bevy of glamorously costumed players, who move industriously from scene to scene. "The Rose of Mexico" is evidently tragedy, and the denouement is inadvertently, but touchingly, announced by an advertisement who in black letters, declares "when doctors disagree, the undertaker settles the argument." It is one of those inartistic touches which sometimes prove more effective than anything art could attain by studious calculation. "The Rose of Mexico" has slowly but surely faded amid much music and exclamation, Oscar Lorraine, an eccentric violinist, holds the stage.

His performance is unique. He has a whimsical facility with the violin which, together with remarkable mobility of facial expression, makes his contribution to the program a veritable monologue of melody.

A delightful legitimate feature is a version of Dickens' Christmas Carol entitled "Sorrow," with Mr. Tom Terriss in the title role. Great ingenuity has been shown in arranging the incidents of this most charming of all Christmas stories so that they may be shown with a single stage setting. Mr. Terriss plays the part of Scrooge with a strong note of pathos, which sounds even in the earlier scenes before his nature has been led through fear to a more generous and sympathetic mood. The showman Marley is an uncommonly promising fierce apparition. The cast is a numerous one and although the actor is not notable for subtle dramatic work, it is unfolded in a way that conveys the play of sentiment with irresistible appeal. A motor car travesty, so determined in its absurdity that it reached into the higher mathematics for pure material, produced many laughs. The golf shift which preceded it was also funny. It was a consistent study in English humor of the broader sort, and interesting as such even when it seemed a little flat. The chief attraction of the program was the well known and beautiful exhibition of diving by Annette Kellerman. This was the concluding episode of a creation entitled "Indine," by Manuel Kellerman, celebrated as the first woman to do duty it is to soothe the elephants with ponderous and reverberant strains during changes of scene at the New York Hippodrome. The music throughout the evening's entertainment was abundant to the point of lavishness. Miss Kellerman preceded her diving with some remarks which revealed graces of contour with as much frank unconcern as if, to her, the world were a studio and all the men and women only painters and sculptors.

Columbia.

As rich and luscious as the red rose, and as daintily delightful as the white one, with its pretty love story and its exquisite music, "The Rose Maid," twin sister to "The Spring Maid," was presented at the Columbia Theater last evening by Verba & Luescher, the noted young producers in the world of musical offerings, to an audience that seemed unable to conceal its delight throughout. It is, indeed, it even thought of trying to do so at any time. Lavish in its luxuriance of sweet and haunting melodies, its wealth of personal beauty, its demure little heroine and its quaint and natural humor that was never permitted to overstep the bounds, this new opera, as it is billed, presenting the delicate efforts of nearly a dozen constructors, won its way quickly and in an outpouring of unusual enthusiasm to the applause of public approval with a Washington indorsement that dulls the point of criticism and makes retrospective only pleasant duty.

So much for its sweetness and its sentiment. But it had much else to commend it as well. For the first time in years local music lovers are presented an offering in which genuine laughable comedy, flowing in natural sequence, is permitted to blend with music of love and melody, without marring the main creation. It is not to be wondered at that Mr. Verba, who accompanied the company here for its opening night, wore a smile of satisfaction, modest withal, but genuine in its pleasure.

There is a plot to "The Rose Maid," as comprehensible and a reasonable reason for its better which is rather unusual. The young Duke of Barchester has fallen into the hands of the money lenders, who have engaged him to the extreme of extravagance. He falls in love with the Princess Hilda, believing "love in a cottage" to be the only way to cure him. His hopes are dashed to pieces when his rich bachelor uncle discovers his love affair and a large audience attested appreciation with hearty and frequent applause. Eckloff and Gordon, in a comedy musical act, and Ruth Lockwood, Harry Van and the Electric City Four, divided honors during the evening. Eckloff and Gordon not only played and sang to good effect, but their comedy was original and of the irresistible kind. They were cored time and again.

Ruth Lockwood, Harry Van and the Electric City Four presented a miniature musical comedy, entitled "A Night in the Park," which offered opportunity for fun-making, excellent singing and a wealth of scenic investiture. The work of the Electric City Four, a male quartet, was the mainstay of the act.

The Mysterious Edna, a levitation act, with the usual air of mystery, was appreciated. Pietro, the accordion virtuoso, blended the classic and ragtime in pleasing harmony on an accordion with piano keys. Bestie, the most daintily singing comedienne, was one of the brightest bits on the bill. Her imitations were clever and she sang with a style that was captivating.

Well up toward the front of the bill were Morris and Kramer, the two black dots, who in a song and dance act earned much well merited applause. The Gagnons, in a novelty juggling act, opened the performance and were well received. The photo play, a novelty in motion picture exhibitions, was pleasing.

All new acts with "Sweet Innisfallen," which was well received, took up the Garden Theater bill for this week. Map Hardy and Company, a clever and novel act, manipulate soap bubbles in a surprising manner. In addition to their comedy pieces, they introduced a number of German comedians. Hilton and Hughes, who take the part of the German's nieces, Jimmy Connor, Jack Piliard, George Snyder and Josie Kline have the other roles.

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surprise, in which beautiful classical music of the popular order is blended with comedy quiet and laughable by three men in eccentric dress who are veritable virtuoso on the violin, harp, guitar and piano-accordion. Horley and Gilsando, international musical comedians, also have an enjoyable act featuring knives, forks, plates and other tableware among their musical instruments, as well as a sparring contest in which every punch makes a musical sound.

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timed to show conditions near the close of the great conflict, with the armies of the north and south, tread, in the awful strain, with the women and children of the Confederacy bearing the heaviest burden, yet refusing to utter the slightest word of complaint.

It is with these great stresses of emotion that Edward Pepp, the author, has adapted the play from the novel sketch, the second act of the present production. The chief episode, indeed the whole story of the main story, shows that brotherly love is a stronger thing than brotherly animosity.

The Littlest Rebel is Virginia Cary, seven-year-old daughter of Capt. Herbert Cary, the most daring, dashing and dangerous scout in the whole gray army. Cary's house is burned and he is working the front of the Union lines. His wife dies, and the half-starved child, the father, comes as often as he may, having to crawl through the blue picket lines and facing death, a thousand forms every hour. It is the intense heroism of this man, founded on his overpowering love for his child, that furnishes so great an element of the force of the play, and it is the element which brings the pocket handkerchiefs of the audience into frequent use throughout.

Hunted to earth by Lieut. Col. Morrison, Capt. Cary surrenders, but here the little girl interests, and Col. Morrison's soldier heart turns traitor to him at the thought of his own little girl at home. He acts the good father at the last, and Cary and the little girl start on their way to Richmond, but they find a trail of war following them. They fall into the midst of pickets; there are fights all around them. The whistling of shrapnel in one act is so realistic as to make one wince. Finally, in the last scene, where Gen. Grant, the "unfeeling war machine," is swayed to the depths of his heart by the child's simplicity, there is a warm gush of sentiment which last night left a good proportion of the audience weeping noses with almost humorous regularity. Military details of this play have been brought to a state of perfection, especially in the principal roles. The acting in the principal roles is of the highest quality, with a touch of intense melodrama here and there. William Farnum, as Lieut. Col. Morrison, received the plaudits of an enthusiastic audience. David Landay, as the "Confederacy's" Captain Herbert Cary, shared the honors in applause and sentiment, and the little girl, Virginia Cary, played by a remarkable juvenile, Boots Worcester, had as much of self-consciousness and as much of pleasing ability as one can imagine even in this day of prodigies. As a southern matron Frances Newhall gave a fine presentation of Mrs. Cary. Jack Ravold's make-up and portrait of Gen. Grant were not true to the original, managed to make the role one of great importance in the one act in which he appears.

Chase's. McIntyre and Heath are growing laurels instead of ham trees and biscuit bushes at Chase's this week. Yesterday these "Kings of Minstrelsy," assisted by Gene Johnson, gave their cork sketch, "Waiting at the Church," which, literally translated, means a spontaneous combustion of fun. Mr. McIntyre, as a bride, in snowy white and a razor, gives to the wedding ceremony one less moment when it seems uncertain whether the orchestra will be called on to play Mendelssohn or a "Hot Time." The orchestra evades responsibility by playing neither. Mr. Heath's "Parson Wide-mouth" is probably the most remarkable minister never ordained, while Mr. Johnson, as the delayed-in-transmission bridegroom, had nothing to say for himself except an abjectness of face, hat and manner that spoke considerably louder than words. "Waiting at the Church" will be repeated tonight, but will be replaced tomorrow by "The Man from Montana."

Claude M. Rodeo opened the program with a slack wire, on which he waltzed, wheeled and hopped on stilts. James McCormack and Eleanor Irving danced and sang, best to please in a "beautiful diversion," "Flirtology," reserving their best number for their encore song, "The Ghos of a Foolin." Bert Levy, levied on the motion film for his portraits of men and boyish-faced cartoons of women, which he sketched and threw on the screen. His face of Lincoln was breath-taking, in that he not only succeeded in catching the features of the soul of the man, Edith Helena sings beautifully. Her numbers ranged from grand opera to old-time ballads. Her voice needed no such dramatic variations as the pulling to pieces of a perfectly good flower to illustrate the "Last Rose of Summer" and, furthermore, it was an artistic mistake to take from her corsage the blush of color that contrasted the golden tan of her gown.

An organ recital in the promenade lounge entertained during the intermission and the "amused weekly" pictured in its series of current events, motion portraits of Taft, Roosevelt and Wilson, each candidate receiving his tribute of applause.

An exceptionally well balanced bill of vaudeville characterized the opening of the Polli vaudeville season at the Avenue Theatre. The bill was a fine one, and a large audience attested appreciation with hearty and frequent applause. Eckloff and Gordon, in a comedy musical act, and Ruth Lockwood, Harry Van and the Electric City Four, divided honors during the evening. Eckloff and Gordon not only played and sang to good effect, but their comedy was original and of the irresistible kind. They were cored time and again.

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Cut Glass and Silver Plate W. B. Moses & Sons Wall Paper and Decorating

F and 11th Streets REMNANT PIECES LEFT FROM THE SEPTEMBER SALE

NOTICE TO THE PUBLIC

The September sale has left us with many odd pieces of furniture that cannot be matched. Dressers have been sold from complete suites, leaving the balance of the suite incomplete. These pieces we will sacrifice to make room for new stock. Our Early English line of Dining Room Furniture has been broken up to such an extent we have decided to dispose of the balance at such prices as will sell them immediately.

This \$21.00 Electric Table Lamp—verde green standard, red glass shade— \$14.00 Thirty other designs in stock, reduced from one-third to one-half off. \$15.00 to \$7.50 \$24.00 to \$15.00 \$80.00 to \$40.00 \$14.00 to \$9.00 \$54.00 to \$29.00 \$100.00 to \$58.00

This \$10.00 Mahogany Colonial Palm Stand, \$6.90 41 Other Designs in Stock.

This \$7.50 Solid Mahogany Dining Chair, \$4.35 \$15.50 Armchairs to match.....\$9.00

This Genuine Mahogany Sewing Table, \$27.00. Reduced to \$21.00 Many Other Parlor Tables Reduced. \$12.50 to \$9.95 \$28.00 to \$19.75 \$15.00 to \$12.00 \$9.50 to \$5.85 \$12.00 to \$9.00 \$15.00 to \$13.25 \$19.00 to \$14.80 \$19.00 to \$15.00

Satin Brass Bed All square tubing—lacquered with the guaranteed lacquer. A \$35 Bed offered for \$29.90. Satin Finish. \$56.00 to \$28.00 \$72.00 to \$52.00 \$70.00 to \$39.00 \$75.00 to \$48.75 \$25.00 to \$18.00 \$22.50 to \$12.95 \$45.00 to \$27.50 Polish Finish. \$22.50 to \$12.95 \$42.00 to \$20.00 \$27.00 to \$15.95 \$45.00 to \$27.50 \$52.00 to \$29.00 \$23.00 to \$11.50 \$60.00 to \$30.00

This \$44 Genuine Mahogany Library Table, \$29.50 The best table we have ever been able to sell at such a price. Size, 32 inches wide and 54 inches long. 120 other designs in choicest patterns and finest workmanship in stock. \$20.00 to \$15.00 \$13.50 to \$7.95 \$44.00 to \$29.50 \$80.00 to \$61.00 \$44.00 to \$33.00 \$45.00 to \$35.00 \$60.00 to \$48.00 \$27.50 to \$19.85

This Beautiful Mahogany Dressing Table with adjustable mirrors. Was \$70.00. Reduced to \$49.25. Others in stock ranging from \$19.90 to \$175.00. Mahogany Toilet Tables \$56.00 to \$28.00 \$42.00 to \$25.60 \$40.00 to \$30.00 \$26.00 to \$19.90 \$44.00 to \$33.00 \$50.00 to \$39.00 \$25.00 to \$20.00 \$68.00 to \$49.75

This \$95.00 Solid Mahogany Buffet reduced to \$69.00. Crystal Closet to match (all glass).....\$75.00 Serving Table.....\$28.50 Sideboards \$40.00 to \$33.75 \$47.00 to \$39.90 \$59.00 to \$49.00 \$120.00 to \$90.00 \$150.00 to \$99.50 \$200.00 to \$148.50 China Closets \$75.00 to \$59.00 \$92.00 to \$72.50 \$126.00 to \$100.00 \$50.00 to \$39.90 \$82.00 to \$61.50 \$120.00 to \$72.50

This Solid Mahogany Dresser (Colonial design). Was \$35.00. Reduced to \$29.90. Chiffonier to match, reduced to \$29.80. Toilet Table to match, reduced to \$20. Mahogany Bureaus. \$47.00 to \$37.00 \$80.00 to \$59.90 \$64.00 to \$49.00 \$47.00 to \$38.00 \$130.00 to \$97.50 Mahogany Chiffoniers. \$195.00 to \$97.50 \$52.00 to \$31.00 \$35.00 to \$21.00 \$140.00 to \$105.00 \$80.00 to \$60.00

This Genuine Mahogany Sideboard was \$136.00. Reduced to \$87.50. China Closet to match, \$82.00 to \$59.85.

This Solid Mahogany Buffet With mirror back—in the following sizes—and reductions: 48 in. wide, \$39.90 \$47, reduced to \$39.90 54 in. wide, \$49.90 \$59, reduced to \$49.90 60 in. wide, \$56.00 \$68, reduced to \$56.00 72 in. wide, \$86.00 \$95, reduced to \$86.00 Only 14 of the above remain in stock. This same design Solid Mahogany Sideboard with wood back instead of mirror. 48 inches wide. \$40.00. Reduced to.....\$33.75 54 inches wide. \$54.00. Reduced to.....\$46.00 60 inches wide. \$62.00. Reduced to.....\$52.50 to in stock.

This Beautiful Mahogany Dresser was \$175.00. Reduced to \$87.50. Chiffonier to match, \$135.00 to \$75.00.

Cut Glass and Silver Plate W. B. Moses & Sons Accommodation Accounts at Slight Advance in Price

Academy. "A Fool There Was," presented at the Academy Theater this week, is replete with opportunities for dramatic effort, and the cast is an exceptionally talented one, which loses none of the opportunity presented.

Robert Emerson Brown, basing his play on the story of the "Killing of the Vampire," portrays the downward man through a fascinating woman. The man is shown in his successive downward steps, until he finally dies a drunkard. The plot of this tragic drama, negative as it is, is still a moral one, pointing a finger that clings to one after the curtain falls. Briefly, the theme of the play may be stated: An affectionate husband—a home-coming type of man—compelled to go abroad alone on a trip of great importance. On the ship he meets the woman, with whom he becomes enamored. The wife, child at home vainly awaiting his return, while he, in the "Social Males," are the attraction at the Academy this week. The show is much the same as it was last year and the year before, but the big audiences at both performances yesterday seemed to like it just as much as ever. It is called "The Boys From Home," and traces the fortunes of two hobos in South America, and finally leaves them on a battleship bound for home. George Stone takes the part of "Bum" Sykes, and the other tramp is Billy Baker as "Bud" Sawyer. Walter Dobbs, as the wealthy German soap manufacturer woman comes back and a struggle ensues between them, in which the woman takes the part of the German's nieces. Jimmy Connor, Jack Piliard, George Snyder and Josie Kline have the other roles. Jennie Austin's singing of "The Beautiful Isle of Love" was the hit of the evening. She had to repeat the chorus several times. There were several dancing specialties, most of them by George Stone, which delighted the audience. The chorus and a male sextet sang very well, one of the members of the chorus, Louise Mann, having a song of her own which was encored several times.

The plot is built around two Americans in Mexico during the revolution. Watson and Cohen, as the Americans, manage to keep the audience in an uproar with their ideas of comedy. They sang parodies on a number of popular songs which made a big hit, and were repeatedly encored. Several musical numbers are introduced during the production, including "Hitchy Coo," sung by Lillian Houston, and "Oh, What a Beautiful Dream" by Tom Burnett and Fay Odell. The attractions of the olio are Lillian Houston, who sings and dances, and the "Mysterious Yaldo," who is clever in "black art." He also escapes from a securely locked trunk in a very short period of time. Replete with novelty, varied in character and thoroughly enjoyable throughout is the Cosmos Theater bill for this week. Three of the numbers are of the kind usually billed as headliners and all three are exceptionally good. The Four Grohvnits have probably the most refined and remarkable risley act ever seen in Washington. Their feats are really wonderful. The Three Romans also offer a surprise, in which beautiful classical music of the popular order is blended with comedy quiet and laughable by three men in eccentric dress who are veritable virtuoso on the violin, harp, guitar and piano-accordion. Horley and Gilsando, international musical comedians, also have an enjoyable act featuring knives, forks, plates and other tableware among their musical instruments, as well as a sparring contest in which every punch makes a musical sound. Snowie Maybelle in a "baby offering" that opened to faint smiles, which gradually grew broader, aroused her audience to hearty laughter and appreciation with her stories and songs of childhood days, while Black and Waters of the latter day type of singers and dancers reaped a harvest of applause with their humorous repartee, pretty songs and graceful dancing. Hart and Nislie, in a sly act, showed themselves good dancers. The feature of the motion pictures is the funeral of Gen. William Booth, the great Salvation Army leader, in London, one of the famous Pathe weekly review series. Five big acts make up the bill at the Casino this week, and of these Albers and his eight white polar bears is the one everybody waits for. This act differs from ordinary animal acts in that polar bears are not as docile as usually "beared" as other beasts. The bears in Albers' act, however, perform a wide variety of feats which make the act one of the best of its kind ever seen in Washington. George Moore opens the show with some exceedingly clever juggling. Indian clubs, tennis racquets, dishpans, water balls, cool shovels, brooms and the like do things in his hands that take them out of the humdrum utilitarian class of utensils and make them seem as if they were something else. The excellent condition of this floor and the skates called forth favorable comment. The claim of the management is that the rink is now easily the best south of New York. A number of novel features are to be included on a program being mapped out by Manager Whiting, who entered upon his duties for the third successive season last week. Roller polo, in which the leading exponents of the sport in the east will be factors, will be encouraged. A number of the fancy skaters of the world will fill engagements at the rink at intervals during the year.

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