

# THEATRE



FOR the second time during the season a production of unusual artistic proportions and professional sponsorship was revealed to the public of this city. The name of Charles Frohman, like that of David Belasco, still ranks among the distinguished names that used to accompany the announcement of an absolutely new presentation. For some time the announcement of a new production has caused little enthusiasm in Washington, which some sensitive players have been wont to refer to as the frigid zone of the drama.

The interest and sentiment attached to a new production used to be so warm that the temptation to capitalize it inevitably arose. The first night of a play was an event that the admirers of the theater to assemble in a spirit of expectation. A success was anticipated. A failure was the exception and was observed with feelings of regret but not of resentment. A failure was not so serious then. The public had not been taken so fully into the confidence of the managers as to route books and reviews. It was an artistic disappointment, but it did not impress anybody as a commercial calamity.

Whether the typical first night has passed forever is a question of some picturesque interest, though perhaps of no practical importance. The sympathy of the playgoer for those who seek to minister to his entertainment has to a large degree been effaced by the feeling that the theater after all is an establishment that asks no odds, and is content to give quid pro quo in the exchange of entertainment for cash. The mendacity of the press agents have lost their gilded charm, and theatrical jealousies, instead of being indications of "temperament," have leveled themselves to mathematical comparisons of profit and loss. Stage material has rapidly been exhausted. Vaudeville and the moving pictures have absorbed the legitimate theater to a degree that means starting the galleries empty rather than full of contrast. Washington "first-nighters" may esteem themselves lucky if they have no worse luck of polish to forgive than a passing impression of question as to a single scene.

Ann Murdock steps forward as one of the girls with confidence. She is a type of girlishness that can vitalize the most agreeable range of roles. The new play, "A Girl of Today," is a characteristic Charles Frohman presentation, evenly cast and fine in its studies of humanity as it moves in the realms of current probability. The portrait she gives of a girl of today is a fascinating one. The climax of the play is a most exacting test, and needs faultless proportion in the arrangement of material. The scene may be played in a hundred different ways. Probably it has already been played in several variant forms, with a view to ascertaining the expression that will give it the effect of homogeneity rather than of contrast. Washington "first-nighters" may esteem themselves lucky if they have no worse luck of polish to forgive than a passing impression of question as to a single scene.

What the reception of "A Girl of Today" will be in New York city is not to be forecast. Forecasting should be left to the weather man. A great deal of forecasting was done with reference to "Marie Odile," which left this city divided into two hostile camps of critical opinion. The same discriminations as to whether the Belasco play is a sublimity or a sacrilege has been going on in New York. The sublimity aspect of the argument has unquestionably had the benefit of the most type and pictures and the play cannot fail to find not only admiration for its beauty of dramatic expression, but a liberal patronage among those who are impelled by controversy to form personal opinions as to its influence. If "The Girl of Today" with her winsome smartness can evoke the same critical attention that with her tragic unsophistication created the many admirers won during the past week will be gratified.

"Grumpy" represented the completed product that means neither an event nor a media. It is a serial trade, pushed to the utmost detail, both in writing and in acting. The character study of an irascible old lawyer is a picture for the picture's own sake, a revelation of technical stage skill which is the result of minute perception and artistic capacity for detail. So far as information is available Mr. Cyril Maude is the only actor who can make a slumbers wheeze not only convincing as an artistic expression, but thoroughly agreeable as a sympathetic appeal.

The lecturer has become so distinct a figure in the amusement world that his ingenuity is being taxed for novelties, even as is that of the play producer. The young woman who asked at the box office whether Mr. Holmes' first name was Burton or Sherlock has disappeared, and the relative merits of platform personalities are discussed as are those of actors. A comparatively new figure in the pictorial lecture field is Elizabeth Collier, who has made the descriptive portion of his entertainment as important as the pictures themselves. PHILANDER JOHNSON.

**THEATRICAL PATRIOTS.**—The American girls with "Lady Luxur," which comes to the Belasco Theater next week, are members of an organization they call the National Trade Mark Association. Its object is to put a ban on any gown, glove, shoe or other article of feminine apparel that cannot be produced at home.

to the American National Red Cross fund. By buying a button one becomes a member of the N. T. M. A., as well as help to the Red Cross.

The idea originated with Florence Weber, the prima donna of the company, and she was elected president of the "Lady Luxur" Chapter. The other officers are: Emilie Lea, vice president; Marie Flynn, secretary; and Emily Fitzroy, treasurer. These principals and the following members of the chorus will be the attractions Tuesday: Dorothy Honey, Lauretta Wilson, Katherine Grant, Billy Woods, Lauretta Grant, Catherine Fagart, Kathryn Andrews, Dorothy Fitch, Frances Mink, Ivy Paget and several others.

**"SIS HOPKINS" HAT.**—Rose Melville's "Sis Hopkins"—hat. Ever see it? Well, it is absolutely distinctive. A creation, not from Paris, but from the Ozark region of Missouri.

The hat has done valiant service—altogether for Miss Melville, but for a



young Texan's efforts to feed him the suspicion that he is a kleptomaniac.

real Ozark Pobucker. It adorned the stately—or unstately—head on rare occasions only, with an outfit in keeping with the hat, made up for holidays or to attend the meetin'. She was on her way to Moberly. As soon as she landed comfortably in the coach, Miss Melville spied it on the hat. She also was on her way to Moberly—even Miss Melville has played one night.

The actress wears the hat; "necessity is the mother of invention." She got it. She talked to the Pobucker. "You'll let me have the hat that won't you? I like it so much that I will buy you the finest hat we can buy in Moberly."

Miss Melville kept her word. She followed the Pobucker to the most pretentious millinery establishment in Moberly. She would have gladly paid a price within reason for the hat. The woman could have picked out one in exchange marked down to \$10.99. Miss Melville wouldn't have cared.

The girl from the Ozarks dreamily eyed the entire collection of picture creations of the master millinery minds of the Missouri semi-metropolis. Price seemed of no consequence so long as she would have the hat for the lady she picked. She selected, not the \$10.99 creation, but one for one dollar "six and a half cents." The girl from the Ozark region was remarked: "A hat that's a hat."

embellishment is promised to be upon a scale of sumptuous stability and delicacy and the costume creations decidedly unique and picturesque.

Among the many good things promised is the appearance of Miss Kellermann herself in an aquatic exhibition in a glass tank containing 36,000 gallons of water. Examinations will be given Wednesday and Saturday.

The merry musical comedy, "Lady Luxur," will be the attraction at the Belasco Theater for one week, beginning tomorrow night. It comes from a run at the Casino Theater, New York. The piece is under the direction of Frederic McKay; the book and lyrics are by Rida Johnson Young, who wrote "Nauty Marietta," and the music is by William Schroeder and R. H. Burnside. J. H. Benrimo and Charles S. Morgan, Jr., assisted in the staging. Elaborate gowns are a feature. They were designed and executed by Lady Duff Gordon (Lucile) and are—very expensive.

The cast is headed by Florence Weber, who started for two years in "Nauty Marietta." Joseph Herbert, who has appeared in many Broadway successes, has the principal comedy part. The other male members of the cast are Forrest Huff, Arthur Albro and Sam J. Burton. The feminine contingent includes Emilie Lea, Marie Flynn and Emily Fitzroy, an English comedienne, lately with Grace George, Mrs. Fiske and William Collier. The chorus is large and capable.

The story of "Lady Luxur" concerns a young girl who has just attained her majority. She is an orphan and her large property has been managed by her crusty old uncle, who has never allowed her any freedom. Consequently she decides to blossom out and invites all her friends to a week's fête. Among them is a chum of her brother, a young man from Texas, who met her when she was unsophisticated and does not like her so well now. Neither does the old uncle in her new role, and they make up a plot to dislodge her with her butterfly life. The old uncle decides to disappear and leaves a note stating that she is bankrupt, as he has squandered the fortune. In reality he hides in a secret room in the house, and the

lovers and to keep the husband in ignorance, but Falconer eventually tires of all the trickery and outwitting and decides to return to Africa, while Mrs. Deering becomes reconciled to her husband.

The play abounds in clever dialogue and the character studies are interesting. Miss Gilbert will be seen as Mrs. Deering, charming and irresponsible, and a selected series of high grade photographic tableaux will be presented.

**B.F. KEITHS**

The cyclonic comedienne, Eva Tanquary, this week will be the leading attraction at the B. F. Keith Theater.

Miss Tanquary's present offering there are several new eccentric songs rivaling in bizarre qualities her celebrated "I Don't Care" effusion. Her costumes are as out and her vocal comedy as effective as of yore.

The surrounding bill will include Ralph Riggs and Katherine Witche, the dance features from Lew Fields, "All Aboard"; Robert E. Keane and Muriel Window, from "The Passing Show of 1915"; Homer Miles and company in "An Innocent Bystander"; the Okabe Japs; Ed Planagan and Neely Edwards in "Get and On"; the overture of the comic singer, Fusciano brothers, battle ax fencers; the Pathe weekly pictorial and the pipe organ recitals.

Today's vaudeville concerts, at 3 and 8:15 p.m., will present the bill of the past week.

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**Casino.**

Baldwin's Merry Musical Comedy Entertainers, an organization comprising thirteen players, with four comedians, which made so great a hit at the Casino Theater last week in "Uncle Josh," will appear again this week in an entirely new offering, entitled "A Day at Sale," with all new songs, dances and laughing features and with new scenic settings, costumes and lighting effects. This little company has

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One hundred artists comprise the company. The roster of principals contains four sopranos, three mezzo-sopranos, four tenors, three baritones and two basses. The company includes also a singing chorus, trained in the Italian style, and a complete grand opera orchestra under the direction of the Chevalier Giuseppe Angelini, and a

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The Hearst-Belg Pictorial Weekly will give in moving picture form the big news budget of the week, with views of the fighting abroad, and a selected series of high grade photographic tableaux will be presented.

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**Coming Attractions**

**BELASCO**

The merry musical comedy, "Lady Luxur," will be the attraction at the Belasco Theater for one week, beginning tomorrow night. It comes from a run at the Casino Theater, New York. The piece is under the direction of Frederic McKay; the book and lyrics are by Rida Johnson Young, who wrote "Nauty Marietta," and the music is by William Schroeder and R. H. Burnside. J. H. Benrimo and Charles S. Morgan, Jr., assisted in the staging. Elaborate gowns are a feature. They were designed and executed by Lady Duff Gordon (Lucile) and are—very expensive.

The cast is headed by Florence Weber, who started for two years in "Nauty Marietta." Joseph Herbert, who has appeared in many Broadway successes, has the principal comedy part. The other male members of the cast are Forrest Huff, Arthur Albro and Sam J. Burton. The feminine contingent includes Emilie Lea, Marie Flynn and Emily Fitzroy, an English comedienne, lately with Grace George, Mrs. Fiske and William Collier. The chorus is large and capable.

The story of "Lady Luxur" concerns a young girl who has just attained her majority. She is an orphan and her large property has been managed by her crusty old uncle, who has never allowed her any freedom. Consequently she decides to blossom out and invites all her friends to a week's fête. Among them is a chum of her brother, a young man from Texas, who met her when she was unsophisticated and does not like her so well now. Neither does the old uncle in her new role, and they make up a plot to dislodge her with her butterfly life. The old uncle decides to disappear and leaves a note stating that she is bankrupt, as he has squandered the fortune. In reality he hides in a secret room in the house, and the

**COLUMBIA**

Rose Melville, with her famous play, "Sis Hopkins," will be the attraction at the Columbia Theater this week.

"Sis Hopkins" has been one of the biggest money makers in the history of native drama. A few wiseacres have said, "Why don't Miss Melville play something else?" Several years ago she had positive plans for a try-out of another play. She was anxious to prove that she could play something besides "Sis Hopkins," when all the plans had been arranged there was a protest of managers from Maine to California. "Sis Hopkins" was playing to practical capacity at every performance everywhere, and what was the use of trying new experiments? Success found a financial point of view, was assured, even in seasons when the big shows were not making any too much money.

The story is of English society life and the principals are Mr. and Mrs. Christopher Deering and Falconer, a young Britisher, who has recently returned to London after spending a number of years in South Africa. Falconer falls in love with Mrs. Deering, and a flirtation follows. All the friends of the Deerings try, through an elaborate system