THEATERS—PLAYERS.

THAT old and genial friend "kaleidoscope" tripped merrily to the front as the leader of a troop of iridescent adjectives describing "Around the Map." The show is an adjective creation. A very little substantive quality serves as the occasion for a grand procession of glittering modifiers. Embellishment in scenery and costume is lavishly employed, and here and there a quip or a turn of phrase assumes the function of a dramatic climax. "Around the Map" is a gorgeous optimism; a colossal reminder that geography and gloom are not necessarily associated. Interest in the entertainment increased to sell-out proportions as the week progressed. It was an opportunity to see a typical great big New York show, with a real New York chorus and scenery and costumes in their first bloom.

* * *

"His Majesty Bunker Bean" proved a delightful character study, with Taylor Holmes in the title role. The actor is unique and rather subtle in his comedy appeal. The play has a good native quality, with the wealth of character drawing that makes the humor of Harry Leon Wilson so quietly irresistible.

* * *

The Keith audiences enjoyed their favorite indoor sport of calling on Nora Bayes to take encores. Her work has gained in finesse without loss of enthusiasm, and her method of interpreting a character song entitles her to rank in artistry with Yvette Guilbert herself.

Her "Home Town."—Adele Rowland, leading woman with "Nobody Home," is delighted at the prospect of playing Washington—her "home town." "You see, although I've been on the musical comedy stage for ten years, I haven't had the chance to play in Washington since way back in the days of the 'Spring Chicken,' and then I was so amateurish and the part was a grown-up 'lady part,' so unsuited to me, I didn't really count.

"Four weeks ago I gave my 'notice' to Mr. Comstock to take effect the 23d of the month in what we then supposed would be the middle of the Boston run. He didn't like the idea of my leaving, but finally agreed when I told him that offers were coming in by every mail to go into new things.

"Later he told me 'Nobody Home' was quitting Boston a week earlier and Washington would follow. Then I decided to play there at any cost. In the meantime I had signed to play the lead in a new piece of Mr. Hammerstein's, called 'Katinka.'

"To get me out of the muddle Mr. Hammerstein had to be consulted, and after a lot of long-distance telephoning he agreed to wait for me so that I could play my 'home town.'

"But—in order to do this he has to bring the entire 'Katinka' company of about fifty-two people to Washington for the week I'm there to rehearse with me."

He Flaunted Shakespeare.—Lawrence Grossmith was once a Shakespearean actor, in support of Sir Herbert Beerbohm Tree. In the same company was Gerald du Maurier, son of the author of "Trilby" and now one of London's leading actor-managers. Quite recently Mr. Grossmith told a hitherto unpublished story concerning his associations with these two famous players.

"It was in the days long before Tree was knighted," said Mr. Grossmith. "I had just gone on the stage, and in the same company was Gerald du Maurier, who was a great pal of mine. We were youngsters, ready for a lark at any time, and Tree had us in the company with him largely because of family influences.

"At the time Tree was playing repertoire on the road and whenever 'Julius Caesar' was on the bill it was necessary for du Maurier and I to play the roles of citizens in the mob scene. My especial duty was to climb up a pillar and shake my fist at Tree in his speech to the mob. Meanwhile, du Maurier was down stage leading the citizens.

"One night du Maurier and I decided to change lines and places. He ascended the pillar, while I took his place as leader of the mob on the stage. Tree knew nothing of the change. When the time came for the interruption, du Maurier, tall and thin, suddenly emerged from behind the pillar, made up exactly as the late Sir Henry Irving. He had a wig of long white hair, and, pointing his finger toward Tree, he delivered his lines in the thin, trembling raucous voice of Irving, giving a perfect imitation of that celebrated actor.

"Tree paused in amazement, stopped the performance and went up in his lines, while the audience howled. In a few minutes Tree descended from the rostrum and walked over to where I stood. He had in his hand the long roll which served as Caesar's will. It was a roll of cloth fastened to two sticks of wood. When he came to the line, 'And here is Caesar's will,' he opened wide his arms, swinging the left arm with the will so that it struck me full upon the forehead. I staggered backward as though he had blinded me and made by way off stage as though it were part of the mob scene.

"Hastily rushing to the dressing room I secured a large piece of putty, the kind actors use to build up their noses, and plastered it over my eye, so that it looked like a great welt. Then I went back to the stage, pushed my way through the mob and took a position near Mr. Tree. When he saw my discolored face and the great welt, he went up in his lines again.

"After that act, both du Maurier and I expected to be fired, but we were tickled beyond words in our youthful enthusiasm over upsetting the dignity of such a serious actor. Right in the midst of our fun a messenger summoned us to visit Mr. Tree on our way out of the theater. Du Maurier went in first and through the open door I heard what was said.

"'A very good imitation of Sir Henry Irving,' began Tree, 'but hardly the time or the place, my boy. After all, you must remember Shakespeare, you know? Shakespeare! That is all. And,' hesitating, 'if you must imitate some one hereafter, don't imitate Irving.'

"Du Maurier retired and I took his place.

"'I'm am very sorry, Lawrence,' said Mr. Tree. 'I hit you an awful rap on the head, but, after all, you deserved it. Remember, it was Shakespeare, my boy—Shakespeare, and you flaunted him. I am sorry, however.'

"Then he came over and touched the putty welt, which came off instantly in his hand, and he could not refrain from laughter.

"From that time Tree and I were good friends, and this friendship still exists. My association with him was one of the pleasantest experiences of my professional life."

Buoyant Fritzi.—Fritzi Scheff says her father, Dr. Fritz Scheff of Vienna, was so disappointed because a girl and not a boy was given him when she made her advent into the world that he named her after himself as nearly as he could under the circumstances—that is to say, Fritzi. She says he used to admit he wanted "one of those kids that raise the dickens," and so he encouraged her in the wildest pranks for a girl—to become, in fact, what Americans call a "tomboy." Fritzi is still as temperamental, or mercurial, as the most courageous manager of stars could hope for. It was Paderewski who first applied that sobriquet to her, "the little devil of grand opera." At rehearsals of her opera "Mandrin" he observed her restless, prankish humor, and, gifted with keen appreciation of mirth, he dubbed her by the title that now won't come off.

At this moment Fritzi wants to play straight comedy. She says the work of a prima donna is too exciting. If a breeze struck her throat and made her voice husky the critic wept crocodile tears and wrote an obituary for her voice.

This last summer she posed for the screen men. Writing of it to a friend, she said: "My work today has consisted in paddling in a woodland brook while the camera men were turning their little machines. For three days I have been working on a private yacht. Think of drawing the salary they are paying me for this!"

Mischa Elman's Ambition.—Not as a great violin virtuoso, nor yet as the proud possessor of two violins from the famous workshop of Antonius Stradivarius, which are his constant companions during his recitals, but as a composer, Mischa Elman, the famous Russian violinist, aspires to be known, according to recent reports.

Nearly all of Mischa Elman's time off the concert stage, it is said, is devoted to his compositions, and already several songs and a number of violin compositions of striking originality and beauty have been given to the musical world. At the present time he is working on a series of sonatas and a concerto, and some of his intimate friends who have been permitted to hear bits of the new works declare they contain some wonderfully effective passages.

With but two days' notice, Miss Grace Peters, a Washington girl, played the role of the medium in "His Majesty, Bunker Bean." Miss Peters is widely known in the social life of Washington and has made rapid progress in the comparatively short time she has been on the stage. She will go with the company to Chicago to play permanently the role she successfully portrayed in an emergency.

A Heroine of Fashion.—Earl Derr Biggers, the novelist, and playwright, is said to have received his inspiration for the war play success "Inside the Lines" from a news item concerning the difficulties experienced by a woman buyer of foreign gowns for a New York establishment. Shortly after the European war began this buyer experienced many thrilling adventures while transporting several hampers of gowns out of Paris in an automobile. She was determined to bring her models to America, despite the fact that half of the civilized world was engaged in the fratricidal strife.

"The American woman demands her fashions from Paris, war or no war," she said, "and having gone through the lines one time, I am now ready to sail again. I have been given a message to Garcia to bring back the latest styles, and I am going to do so, submarines or no submarines. The American woman shall not be disappointed."

Time to Kick.—May Irwin was examining candidates for a proposed change among the women of the cast of her new company. One young person spoke as follows:

"You have been very highly recommended to me, Miss Irwin, as a woman of much decency, and I would like to play with you. But when you go on the road I will have to resign. My mamma objects to going abroad."

"Name and address," stereotyped Miss Irwin to her secretary.

"But——" began the young woman.

"Why 'but,'" interrupted Miss Irwin, "go get yourself an ankle watch, then you'll know when it's time to kick."

NATIONAL

Washington will have an out-and-out first night at the New National Theater tomorrow, provided by Henry W. Savage, who will offer for its premier a new play by William Harlowe Briggs, "Behold Thy Wife."

It has been known for some time Mr. Savage was to produce this play, and considerable interest has been aroused by the report that it has a great deal of novelty and several very unusual features. Mr. Savage, adhering to his universal policy, is saying very little in advance concerning the story and the situation. It is stated, however, the play will appeal with especial force to the women. The theme deals with the supremacy of woman in the sphere of human relation, and the ultimate good her refining and chastening influence exerts over men. The progress of the story is swift, and the strongest and the most powerful of human emotions are called in action, not merely described in words. One entire act is described as genuinely novel. It deals with a condition never before made use of for the stage.

The first production of this play in Washington has added interest, for Mr. Savage has chosen Washington for many of his first nights. It was here that he brought out the "Merry Widow," the "College Widow," "Sari," "Tom Jones" and other big successes. Mr. Savage has assembled an organization of especial brilliancy. At the head of the cast is Miss Alexandra Carlisle, an actress who has scored emphatically in whatever she has done in this country since she was first brought here from London. Associated with her are Edwin Holt, Charles Lane, E. J. Ratcliffe, Helen Lackaye, George Clarke, Rose Ludwig, Charles Stedman, Charles Brokate, Ethel West and Frederick Carlton.

George Marion has staged the play; Joseph Urban has designed and painted the scenery, and the incidental music is by Walter H. Rothwell. There are three acts. The time is the present. The first act takes place at a country inn in Westchester county. The locale of the second act is one of the surprises of the play. The third act is a New York home.

The company goes from Washington direct to New York, where "Behold Thy Wife" is expected to be one of the features of the season on Broadway.

BELASCO

"Nobody Home," one of the most delightful of musical comedies, is to be presented this week, beginning tomorrow evening, at the Belasco Theater, under the direction of Elizabeth Marbury and F. Ray Comstock. It comes here with the indorsement of a run of six months in New York and almost the same length of time in Boston.

The original cast will come intact, headed by England's foremost comedian, Lawrence Grossmith, with Adele Rowland, a Washington girl; Charles Judels, Maude Odell, Quentin Tod, Tom Graves, Mignon McGibeny, Coralis Blythe (Vernon Castle's sister), George Lydecker, Carl Lyle, Nigel Barrie, Allison McBain, Helen Clarke, Gertrude Waixel, Elizabeth More, Helene Wallace, Constance Huntington, Rena Manning, Anne Kelly, Beatrice West, Mae Manning, Elaine Ford, Patrice Clarke, Julia Booth, Jeannette Cooke, Ethel Ford, Marion Davis, Hazel Black, Lester Greenwood, Frank Ross, Samuel Miller, Wilbur Rodier, Theodore Burke, Robert Chidsey and Harry Miller.

The story of "Nobody Home" concerns Freddy Popple of Ippleton, England, who takes his first trip to New York; is supposed to meet his brother, Vernon Popple, a professinal dancer, at the Hotel Blitz, but through some misunderstanding arrives ahead of time; cannot get accommodations at the hotel owing to the crowds and the popularity of the place, and is in a quandary over the situation when Tony Miller, prima donna of the Winter Garden, sees him, takes a liking to him, and, hearing that he is Vernon's brother, offers to lend him her new apartment, which she has never seen and has to give up because her company is going on tour.

Freddy's embarrassment at so unconventional an invitation is refreshing. It offers a very different role. From the time he takes the apartment the plot thickens and Freddy gets more than he bargained for. The situations are so funny that there is one long, lingering laugh from the rise to the fall of the curtain, intermingled with many song hits.

One of the special features of the performances is the dancing done by Quentin Tod and Helen Clarke. These two dancers are the latest "finds" of Miss Elizabeth Marbury, who managed Mr. and Mrs. Vernon Castle.

The scenery and stage decorations, designed by Miss Elsie De Wolfe, are noted for their artistic and unusual appeal. This is the first time Miss De Wolfe has designed anything for the stage, and it was only through her friendship for Miss Marbury that she planned the work for "Nobody Home." The chorus is composed of the prettiest girls Miss Marbury could find. There will be an augmented orchestra for the engagement at the Belasco.

POLI'S

The first of the war play successes of the current season to be seen in Washington will be "Inside the Lines," which, by a managerial coup, has been secured for presentation at Poli's this week. "Inside the Lines" was produced in New York city early in the fall and was so favorably received that a western company was immediately organized. This second company is now in its fifth prosperous week at the Cort Theater, Chicago, with Lewis S. Stone in the role of the hero and Carroll McComas, the clever Washington actress, as the heroine.

In the Poli production this week A. H. Van Buren will be seen in the role of the hero, suspected of being a spy, who is saved from being shot by the bravery and resourcefulness of the heroine, to be played by Florence Rittenhouse.

"Inside the Lines" tells a thrilling story in a series of gripping situations, relieved by numerous comedy episodes. One of the features will be several elaborate effects, which suggest the frenzy and furor of the firing line.

While the play is essentially a war drama, the love interest is an important factor and the romantic side of war is emphasized rather than its harrowing features.

"The Dummy," which was originally announced for this week, has been deferred until later in the winter.

B. F. KEITH'S

Mlle. Fritzi Scheff, the brilliant Viennese prima donna, whose fame covers the range from the grand opera "Manru" to the latter-day "movies," will be the conspicuous stellar attraction at the B. F. Keith Theater this week. Mlle. Scheff's repertoire for the present occasion will embrace operatic arias, dainty melodies and modern song hits. Her accompanist is August Kleinecke.

Lew Dockstader, the rock upon which all seriousness will split, as the eminent blackface jester, will be the supplementary leading feature. Mr. Dockstader will depart from precedent and appear in whiteface, sombrero-hatted, khaki-clad, as "Teddy," in his new version of "My Policies." Eleanor Gordon and company will appear in "The Discovery," a comedy of mystery, said to be the best of the Edgar Allan Woolf label. The Watson sisters, Walter de Leon and "Muggins" Davies, in a laughable travesty, "Burlesque Movies"; Charles Cartmell and Laura Harris in "A Round of Gayety"; the Werner-Amoros company, heralded as Europe's greatest novelty this year, featuring Alfred Werner, jr., as "Charlie Chaplin"; Walsh and Bentley as "The Bell Boy and the Athlete," the Pathe news pictorial and the pipe organ recitals are other attractions.

Today, at 3 and 8:15 p.m., concerts will be given, presenting Nora Bayes, William Courtleigh and company, Craig Campbell, Mlle. Natalie and M. Ferrari, and all the other features of last week's bill.

COSMOS

One of the most pretentious offerings in popular vaudeville will be made at the Cosmos Theater this week in the Doree Grand Opera Company of eleven artists, headed by Mme. Jane Schenck Le Soir, prima donna, in "Big Moments from Famous Operas," which will include the famous tenor solo, "La donna e mobile" and the quartet from Rigoletto; the tower scene and the "Miserere" from Il Trovatore; Santuzza's Prayer, the flirtation trio and Lola's song from Cavalleria Rusticana and others, concluding with a big ensemble number. Aside from the merit of the singers, who are well known figures in grand and light opera, the production is reinforced with elaborate scenic changes and costumes.

The vaudeville bill which will accompany this extraordinary headline attraction the first three days of the week includes Martine La Rocque, a noted harpist, in a repertoire of fine harp selections, classic and popular; Harry and Augusta Turpin in "The Girl in the Bank," a dainty musical offering; David Hall and company in an amusing dramatic sketch, "He Just Went Out," and Van and Hazen in a blend of song comedy and chatter, with another act to be announced in the program. The last half of the week, in addition to the Doree Opera Company, in a change of repertoire, will be Mark Linder and company in a nine character tabloid comedy-drama; Lucody and Costello, a noted duo with double accordion and violin; Joe Towle, in a "nut" piano comedy; Lockhardt and Leddy in an acrobatic absurdity, with an act to come.

The added attractions the entire week will include the latest issues of the Hearst Selig news pictures and comedy photoplay features that will be changed daily.

CASINO

For the second week of its new season of presenting plays and musical productions at popular prices the Casino Theater announces "Casey in Society" as the attraction. Manager Fosse believes that its comedian, who has made a big hit in the burlesque world, will do likewise in the musical production with patrons of both sexes.

"Casey in Society" is in two acts and four scenes, written by Pat White, and tells an amusing story. It will be presented by a large company and introduce many specialties. The first act depicts Casey's attempt to get into society; the next scene is a field day celebration at the ball grounds; the third scene introduces athletic sports, with "Casey at the bat," supported by "six little Caseys" in songs and dances. A chorus of twenty in Scotch costumes, in songs, highland flings and sword dances, is a feature. Act 2 is said to be very funny, and to introduce many specialties and high-class dances.

GAYETY

Jean Bedini, who is said to be one of the best purveyors of fun and frolic in the Columbia Amusement circuit comes to the Gayety Theater this week with his burlesque company of fifty in a two-act musical skit that is new and contains many features. Bedini, who plays the principal comedy role, is the author of the burlesques to be offered, staged the show, designed the costumes and scenery, and arranged the electrical effects and musical numbers. The production promises in its general makeup comedy, musical numbers, pretty girls becomingly costumed, and vaudeville acts that are features in themselves. The cast includes Helen Lorraine, prima donna; May Holden and Pam Lawrence, soubrettes; Ella Gardiner, character comedienne; Ben Grinnell, eccentric comedian; Harry Jackson, Hebrew comedian; the Four London Girls; Charlie Mac, English comedian; Sidney Vincent and Davis and Stafford, blackface singers and dancers. Mlle. Minni Amato and Aurelio Coccio will present "The Apple of Paris," introducing "The Dance of the Rose." The chorus, twenty-six young girls, who have been selected for their grace, talent and ability. The music includes new songs that were hits of New York. Helen Lorraine will wear a number of feature gowns.

Boston Symphony Tuesday.

The Boston Symphony Orchestra, under Dr. Karl Muck, will begin its annual series of concerts at the National Theater Tuesday afternoon, at 4:30 o'clock. The soloist will be Florence Hinkle, soprano.

The orchestra assembled as long ago as September 27, and has had five weeks of continuous work before coming to Washington, instead of the usual three. The changes in the personnel this year are but four in number, one in the flute section, one in the second violin section, one in the trumpet section and one in the percussion department.

Miss Florence Hinkle, the soloist, is well and favorably known in Washington. She is one of the foremost sopranos of today, and devotes herself exclusively to concert work. Her voice is of most unusual purity and beauty, and she adds to this sound musical training.

The program opens with the Seventh Symphony of Beethoven, "Apotheosis of the Dance," as Richard Wagner called it. It includes "A Siegfried Idyl" and the prelude to "The Mastersingers of Nuremberg." Miss Hinkle will sing twice; the Page's cavatina, "Voi che Sapete," from "The Marriage of Figaro," and the "Ave Maria," from Max Bruch's "The Cross of Fire."

Cosmos Concerts Today.

Bizet's suite, "L'Arlesienne"; Carman's intermezzo, "Petite Mignone"; Cobb's tone poem, "Afterglow"; Suppe's overture, "Beautiful Galatea," Parry's "Soldiers of the King" and two fox trots. Lodge's "Silver Fox and Barry's "Midnight" will be among the selections of the concert program by an enlarged orchestra under Arthur Manvell, at the Cosmos Theater today from 3 to 10:30 p.m. In addition, new specialties and other entertainment will be presented.

Gayety Concert Today.

A special Sunday program has been arranged by Manager Harry Jarboe of the Gayety Theater for today. In addition to two acts of music and dancing, Ben Welchin will offer his specialty; Minnie "Bud" Harrison, a specialty; Minerva Clark and Arthur Gordon, a singing and dancing number; Harrison and Gordon, dances; Clem Bevins, Minnie Harrison and M. Murphy, the "marriage scene," and Arthur Gordon, some new songs. A large beauty chorus will be featured in song numbers.

Coming Attractions

"Song of Songs."

One week from tomorrow night, at the New National Theater, Washington theatergoers will have an opportunity to see one of the big successes that New York has enjoyed exclusively, when "The Song of Songs" makes its initial appearance in the capital. The original cast, headed by Irene Fenwick and Tom Wise, the metropolitan production and all of the accessories that made it one of the sensations of Gotham will be presented here.

"33 Washington Square."

May Irwin will be here again, this time at the Belasco Theater and for a week, beginning Monday, November 8, in the comedy "33 Washington Square," the play she used for her recent one night performance for the National Press Club at the National Theater.

The audience at that time was limited. But now there will be a whole week in which to see the popular comedienne in the best play she has ever had.

Miss Irwin began to star in a piece called "The Widow Jones" and made an instantaneous hit. She was fresh from the tutelage of Augustin Daly. Never since has she swerved from the schoolroom warnings of that master of stage behavior, and that has been the secret of her artistic success; coupled, of course, with her own unchallenged ability.

She was so pleased with the reception of her songs at the special performance that she continued to sing them on her return to the Park Theater, New York. And now it is promised they will be sung here. They include: "Araby," Irving Berlin's latest; "Picture Me Down Home in Tennessee," "I've Been Floating Down the Old Green River" and "My Old Kentucky Home." But there may be others.

"A Pair of Sixes."

Following "Inside the Lines" the Poli Players will offer in comedy contrast, Edward Peple's farce, "A Pair of Sixes," next week.

"A Pair of Sixes" tells the story of two business partners, John and Nettleton, who are the sole owners of a pill factory. The firm would be a big financial success were it not for the fact that the two partners are constantly at war with each other. Finally, their legal adviser suggests that they play a game of "show down" poker, the winner to assume full control of the firm's business for a period of one year, and the loser to be completely subservient to the winner, not only in his business relations, but to serve as the lucky man's valet as well. The comedy provides a series of highly diverting comedy scenes.

A. H. Van Buren will be seen in the role of Nettleton, the jealous husband, who wins the poker game, the part originally played by Ralph Hers. Florence Rittenhouse will enact the role of Mrs. Nettleton, who, to tease her husband, assumes an interest in the new valet, John.

Dorothy Jardon.

Dorothy Jardon, the Broadway prima donna, will head the fun forces at Keith's Theater next week. She comes direct from the Keith New York Palace Theater, where she was an extraordinary hit, owing to her unusual personal charms and her voice. Her selections range from Silesu's latest ballad to Berlin's newest popular melody. Her gowns are said to be dazzling. Another feature will be the famous Russian première danseuse, Mlle. Desiree Lubowska, in weird impressionistic dances. She is another New York hit of sensational proportions. Other attractions will be Dooley and Sales, in "That's Silly"; Julia Blanc and company, in "Mammy Lou"; Crossman's Entertainers, in an instrumental and vocal offering; Milo, a mystery novelty; Bond and Casson, in "Songland"; Delmore and Lee, the Pathe news pictorial and the pipe organ recitals.

Von Tilzer's "Honey Girls."

Turning from grand opera to Broadway musical comedy, the Cosmos Theater next week will present an unusual headline offering in Al Von Tilzer's "Honey Girls," a metropolitan aggregation of note, in a merry plot and program of musical comedy of the light and joyous type, with a setting of rare scenery and vari-colored and attractive costumes. It will come fresh from New York, where it has had a long and prosperous run. Other acts of the bill will include the Three Dixon Sisters, in charming character sketches with songs; Pearl Brothers and Burns, in a dashing cabaret offering from the higher-priced theaters; Mlle. Paula, the dainty aerialist, in her beautiful specialty, and Christian O'Rourke and company, in a crook comedy of the better type, with the usual added attractions.

"Midnight Maidens."

Gus Hill's "Midnight Maidens" will come to the Gayety Theater next week, with new faces, new music, new dances and a distinctly new brand of comedy. The offering is entitled "Casey and Duffy Take a Trip to Panama," a two-act performance for laughing purposes only, seasoned with catchy music, dances and pretty girls. The cast includes Ross Snow, Pete Curley, Rose Kessner, Norman Bell, Kenney and Le Roy, Shane and Bisland, and "Jolly" Johnnie Larkins, who impersonates a southern "coon," lazy, without a serious thought in his make-up, and seeing nothing but the bright side of everything. A chorus of twenty-two is a feature. The production is gorgeously costumed.

Mrs. Lamasure's Opera Recitals.

Mrs. Mignon Ulke Lamasure, who inaugurates her second season of explanatory lecture-recitals on "Famous Grand Operas" at the Comstock studio, 1340 New York avenue, Monday afternoon, November 8, at 4:45 o'clock, will begin her series with the ten-thousand-dollar-prize opera, "Fairyland," written by the eminent American composer, Horatio Parker.

"Fairyland" is described as an opera of entrancing melodic and poetic beauty, voicing a medieval fairy story of eloquent symbolism in tones of richest modern orchestration. The first performance of this work on any stage took place at Los Angeles last July with an all-American cast, under the baton of the distinguished conductor Alfred Hertz. The opera is said to mark a new level in American composition, both from a dramatic and musical standpoint.

Geraldine Farrar November 9.

Geraldine Farrar, assisted by Reinald Werrenrath, baritone, and Ada Sassoli, harpist, will be presented by Mrs. Wilson-Greene, for a recital, at the National Theater Tuesday afternoon, November 9, at 4:30 o'clock.

Miss Farrar has won for herself in concert a reputation as great as that which she has in grand opera, where she ranks with the greatest stars of her time. The natural versatility of her talent has helped her much. She is at home in the suave, fluent melodies of the classical masters of the seventeenth and eighteenth centuries. The rich romance of Schumann, Schubert, Franz and Brahms appeal strongly to her imagination, and being a modern of the moderns, she has deep sympathy for the interesting songs of men like Richard Strauss and Hugo Wolf, and the modern Frenchmen.

Moreover, she has found much assistance in her natural gift for language. Her German, French and Italian are declared faultless. She has all the elegance of style called for by modern French song writers, and the fiery passion demanded by the Italians. She is indefatigable in searching for new, or forgotten, or unusual songs, and her programs are models of their kind.

N. Y. Symphony Orchestra Nov. 10.

The New York Symphony Orchestra, Walter Damrosch, conductor, will give a concert at the Belasco Theater Wednesday afternoon, November 10, presenting Mischa Elman, the famous Russian violinist, as soloist.

Ten Star Series.

In the second concert of the ten star series that T. Arthur Smith is offering musical Washington this season three artists will be heard.

Headed by the famous baritone, Oscar Seagle, and with Ruth Townsend and Mary Carlisle Howe as added attractions, this bids fair to prove one of the most interesting of the entire series.

Occupying an unique position in America's musical world and widely exploited as one of the best baritones of the world, Mr. Seagle's visit has a peculiar appeal, as this is the first opportunity the capital has had to hear him.

Friday afternoon next those who go to the New National will have an opportunity to hear for the first time Miss Townsend, who, although she has appeared several times as soloist for some of the biggest of the orchestras, has never been here in public recital.

Possibly there are those here who know the third member of the trio better by her work than by her voice, as Miss Howe is a gifted composer as well as a pianist of the first rank. Two of her best known compositions are "If I Am Slow Forgetting" and "Cossack Cradle Song." The program is as follows:

Oscar Seagle—1. Prologue, from "Pagliacci," Leoncavallo; "Musette," old French; "Chanson a Manger," old French. 2. "Psyche," Paladilhe; "Lamento Provencale," Paladilhe; "Romance," Debussy; "Carnaval," Fourdrain. 3. "Ballad of Commersetshire, old English; "Tender Apple Blossom," old Irish; "Ballynure Ballad," old Irish; "Unforeseen," Cyril Scott; "Bird of the Wilderness," Edward Horsman.

Ruth Townsend program—1. "Air de, Mijnon," "Cannais Au Cpaja," Thomas. 1. "Vun swiger Liebe," 2. "Batschafs," J. Brahms. 3. "Ave Maria." 4. "Erlkinig." 5. "Wandrer au den Mond," Schubert.

Burton Holmes November 17.

Burton Holmes will begin his series of travelogues November 17 at the New National Theater. An innovation will be that he will give his lectures Wednesday mornings at 11 o'clock, instead of Sunday evenings and Monday afternoons, as in the past.

This year Mr. Holmes will cover principal points of historic, legendary and romantic interest within the borders of the United States. The five lectures are "Florida," "Down in Dixie," "The Grand Canyon," "The Expositions" and "California."

These titles, however, scarcely convey the wide expanse of territory covered, nor do they give an adequate idea of the variety and charm of the entire series, which comprises a practical journey from ocean to ocean. From Palm Beach to the Pueblo Taos, from the military environment of West Point to the possum hunting grounds of the dixies.

"Artists' Course" of Concerts.

The "artists' course" of concerts, under the management of Mrs. Wilson-Greene, at the National Theater, December 3, January 14, February 18, March 3 and March 31, will present eight artists of international reputation, including Mme. Emmy Destinn, the great soprano from the Metropolitan Grand Opera; Mischa Elman, the Russian violinist; Mme. Johanna Gadski, soprano, and Clarence Whitehill, baritone, from the Metropolitan Grand Opera, in a Wagnerian program; Harold Bauer, pianist, and Pablo Cassals, master of the 'cello, in a joint recital, and Pasquale Amato, baritone, from the Metropolitan, assisted by Florence Macbeth, the coloratura soprano from the Chicago Grand Opera.

Clever Sons of a Famous Father.

Probably few among those present at the Park Theater in the Madison Square quarter of Broadway on the apparently eventless night when "Eddie" Sothern, the second son of Edward A. Sothern, made his first appearance on the stage would have predicted the brilliant career in store for the young beginner.

His famous father, one of the most accomplished comedians of that period, had confided to him the very small character of a London "cabby" in his popular play of "Brother Sam," dealing with the adventures of Lord Dundreary's brother, and in that sense a sequel to "Our American Cousin." The youth had but one line to speak as he followed his "fare" into the house. "Half-a-crown, sir—I 'ope you don't object?" But when he came on in his cabby's garb, whip in hand, the footlights danced before him, and the sentence stuck in his throat. No sound issued from his lips. In a stage whisper his father suggested that he should leave the stage, at least for that occasion.

The next night he spoke the line, and thus began the career that, after some preliminary discouragement, has culminated in his mastery of the art of acting, due to inherited ability and hard work, these many years since that night in the late seventies at the Park Theater.

"Lord Dundreary" Sothern did not wish his sons to become actors. His eldest boy, the handsome and dashing Lytton Sothern, who died at an early age, nevertheless essayed that career both in this country and Australia.

"Eddie" Sothern, however, had studied the art of painting, and had been on a sketching tour in Spain when one day his father received a letter from him in which he explained a desire to try his fortune as an actor. "The" Sothern of that day wrote a reply in which he emphatically discouraged the idea. But, on reflection, he changed his mind, and cabled the ambitious boy to sail for New York at once before the letter could reach him.

Sothern afterward said he had done this because it had occurred to him that had his father dissuaded him he himself would never have achieved fame and fortune.

A man with a judicial mind, he believed in allowing talent to follow its natural bent at the outset. If "D"—as he always styled "Eddie" Sothern—wished to become an actor he should have his way.

Presently the earnest, sensitive youth was acting small parts in the Boston Museum Stock Company, and appearing in "the legitimate" in John McCullough's support. Finally, in the character of a "fop" at the Star Theater, Wallack's, at Broadway and 13th street, he made his first hit. This led to his engagement by Miss Helen Dauvray at the Lyceum Theater, on 4th avenue, where from the first his success was assured. His long, brilliant career and his recent years of association with Julia Marlow are too well known to be recounted.

E. H. Sothern's own personal and private "Brother Sam" has now come back from England to appear as the good-natured, up-to-date, slangy hero of that delightful comedy, "A Pair of Silk Stockings." Sam Sothern has not stood still in the career that has been eclipsed by that of his more famous brother. He, too, furnishes a fresh proof of the fact that on the stage, as elsewhere, "blood" will tell.

If the shade of the late E. A. Sothern could emerge from his long rest these five and thirty years and revisit the glimpses of the electric lights on Broadway he would find that his gifted and now accomplished sons are doing ample honor to his name as rare exponents of polite comedy.

In The SPOTLIGHT

Amelia Bingham has rejoined "The New Henrietta" company.

"Hands Up" will close its season in Philadelphia, it is announced.

Adeline Genee is appearing in London in "The Dancer's Adventure."

John Craig, the Boston manager, is to produce a new farce called "Coat Tales."

E. H. Sothern has completed his reminiscences, which will be published serially, and later on in book form.

Eugene Walter has dramatized "The Little Shepherd of Kingdom Come," by John Fox.

Rose Stahl will appear in her new play by George V. Hobart Thanksgiving day.

The new play by Leo Dietrichstein, "$2,000 a Night," is the story of a grand opera singer.

Lily Elsie, a London musical comedy star, has made a sensation in London

(Continued on Tenth Page.)