THEATERS AND PLAYERS.

THE engagement of David Warfield during the week just closed brought forth audiences that testified warmly to confidence in him as an actor and in David Belasco as a molder of theatric destinies. The story of the Flying Dutchman ranks among the legends that exist as permanences in the popular mind. Maturity must have its Faust and Robin Hood, just as childhood must have its Aladdin and Jack the Giant Killer. The Flying Dutchman is one of the somber heroes of legend. The introduction of the love of home as motive and reincarnation as means have developed into wonderful strength a tale which, in spite of its distinguished musical associations, ranked little better than the sailor's yarn as which it figures in the opening scene of the Belasco play.

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In reply to a question as to his own view of the play, Mr. Belasco mentioned a remarkable circumstance. "It is," said he, "the only play I know of that leads the audience to wish for the hero's death."

* * *

The tragic hero is admired, but his martyrdom is deplored even while it is applauded. But in this play the hero's sorrow is so intense and death is so gently idealized that the audience does view his departure as a pilgrimage to repose that must be sweeter than anything life could afford.

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The elaborate final picture shown Tuesday night is no more. The big tableau will not even be taken to New York, although its cost represents thousands of dollars. It is considered too direct an appeal to the senses. As shown later in the week, Van der Decken walks forth into the sunshine with only his own words to suggest his last voyage into the misty world beyond. The play arrived with too much epilogue and departed with none at all.

* * *

That good actors have stage fright is well known. There is a contention that the better the actor the greater the likelihood of stage fright. Warfield revealed himself as a claimant to that particular form of artistic temperament Tuesday night. Only a man thoroughly grounded in the technique of his art could have overcome the nervousness which possessed him, a nervousness which twenty-four hours later was entirely gone.

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The reception accorded R. D. MacLean and the Poli Stock Company in "Julius Caesar" amounted to a veritable triumph. Some capital work was done by players whose experience has heretofore been restricted to the modern drama. Mark Kent and A. H. Van Buren both asserted rightful title to the distinction of the toga. The audiences were well pleased to see their stage acquaintances in roles which tested their capacities in a new light.

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The legitimate was not permitted to monopolize attention. "Watch Your Step" rag-timed and danced itself into a liberal measure of appreciation. It is a typical song-writer's and comedian's production, with Mrs. Castle's famous dancing as a special inducement to interest. Frank Tinney has a new touch in the way of black face monologue and should speedily graduate into leadership of a big spectacular "revue"—whatever that is.

PHILANDER JOHNSON.

Grand Opera in America.—When the late Mr. Abbey first startled New York with his grand opera company the idea of a national movement for making grand opera one of the popular institutions in the United States was looked upon as an impossibility, even by the most ardent music lovers.

The brilliant men who succeeded Mr. Abbey at the helm of the New York operatic ship, such as Grau, Conried, Dippel and the present director, Mr. Gatti-Casazza, have contented themselves in centralizing all their efforts upon the New York field, with occasional invasions of further territory, but without the idea of planting the seed of grand opera in a permanent way anywhere else outside of New York.

Even Oscar Hammerstein, daring man that he is, found the task of going beyond the confines of New York above the possibilities offered by the existing conditions.

It has remained for Max Rabinoff, a Russian dreamer, a man who came to this country as a boy, who has starved for his ideal, who has worked day and night for the sake of bringing it to life, and who is today on the eve of seeing his lifelong dream about to be realized, to take the first real step in the direction of making grand opera a national American institution.

Wagner and the "Nibelungenring."—King Ludwig of Bavaria, one of the earliest to appreciate the marvelous works of Wagner, had intended to have the "Nibelungenring" produced at the court opera, but the opposition by both the politicians and musicians was so great that King Ludwig was compelled to request Wagner to withdraw from the court. The king, however, remained his ardent adherer and settled a pension of nearly $1,000 per annum upon him.

Being thus relieved of financial worriment, Wagner completed the "Nibelungenring," but had no theater in which to produce it. King Ludwig dared not build the opera house for which Wagner was hoping, but there were Wagner societies in many parts of the world by this time, and the great and increasing interest in the composer's works made it evident that an ideal theater was soon to be realized.

Finally, Wagner hit upon Bayreuth, the former seat of Bavarian royalty. The municipality not only gave him the land on which to erect the Festspielhaus, but likewise the land for his home, since celebrated as the Villa Wahnfried. Although his plan for raising funds was denounced by the German press as a "swindling stock-jobbing scheme," money was coming in, and in 1872 the foundations of the Festspielhaus were laid. Concerts in aid of the building fund were given in various parts of Germany, King Ludwig, at a critical moment, donated $50,000, and in August, 1876, the "Nibelungenring" was given a festival production in complete form.

To Celebrate Diamond Jubilee.—The New York Philharmonic Society, the dean of symphonic organizations, is preparing next year to celebrate three-quarters of a century in American musical life. Since it was organized in 1842 by an obscure little band of musicians in New York city, the Philharmonic has been presenting the finest available in musical art. Today it is the oldest orchestra in America and one of the three oldest in the world, with a long and honorable history, in which the names of the greatest conductors and soloists read like a musical roll of fame.

Its present leader, Josef Stransky, is considered one of the greatest directors in the world—a singular reputation for so young a man. In Europe he accomplished notable results, both as an operatic director and as the leader of several famous symphonic bodies.

The European war has in no way interfered with the Philharmonic's plans. Indeed, it is announced this season's repertoire is more comprehensive than ever, Mr. Stransky having secured a number of novelties for first production in America, some of which are in manuscript form, and at least one will be included in the Philharmonic's program when they play here on the 30th.

Old-time Players.—Many old-time theatergoers will recall Hallen and Fuller at Keith's this week as the pair of players they saw years ago in variety, then vaudeville, and finally musical comedy. Fred Hallen first associated with Enid Hart, and the two became famous in the early days when variety was at its best. Then came Hallen and Hart, the latter being no other than Joseph Hart of "Foxy Grandpa" fame a decade ago, and later with Carrie De Mar. It was while in the team of Hallen and Hart, however, that fame shone brightest upon the partners and they prospered in "Later On," "The Idea" and other musical comedies, then the forerunners of the Hoyt cycle.

Hallen then associated himself with Mollie Fuller, the only sister of La Loie Fuller, whose charms were first revealed as Gabrielle in Rice's "Evageline." Everywhere they have been announced along the Keith circuit this season they have been greeted by old-timers with ovations. Their act is called "The Corridor of Time."

Grand Opera.

Washington's long awaited season of grand opera will open in a blaze of glory at the Belasco Theater Thursday night, when the Boston Grand Opera Company, in conjunction with the famous Pavlowa and her Ballet Russe, will present their first joint offering here.

All the boxes will be occupied, and the demand for seats has exceeded all expectations. The successes of the forthcoming grand opera season was assured when the committee of guarantors anounced that a large sum had been raised in order to induce Managing Director Max Rabinoff to bring his two companies to Washington from Boston.

Never in its musical history has Washington been entertained by a combined organization of two such units as the Boston Grand Opera Company and the Pavlowa Imperial Ballet Russe simultaneously on one stage.

"L'Amore dei tre Re" ("The Love of Three Kings"), is to be presented for the first time here. This is the Montemezzi opera which gained international prestige in a single night for the composer. In it Luisa Villani, who created the prima donna role at the premiere at La Scala, Italy; Giovanni Zenatello, George Baklanoff and others will be heard.

"Madame Butterfly," with the eminent Japanese prima donna soprano, Miss Tamaki Miura, who created a sensation at her appearance in New York, Philadelphia, Chicago and Boston, is the second novelty.

The two remaining operas will be "I Pagliacci" and "Cavalleria Rusticana," each with star casts.

Following each of these operas novel ballets will be given.

The Boston Grand Opera Company comprises the complete orchestra and chorus, the singing artists and the artistic heads which have given that institution its present pre-eminent position.

Miss Tamaki Miura, the now celebrated Japanese prima donna soprano, is not only the sole artist of her nationality occupying a foremost place in serious opera, but her sensational successes in this country have made her a noted personality.

Mlle. Luisa Villani of La Scala, Milan; Costanzi, Rome; Colon, Buenos Aires; National, Havana, and Boston Opera House, creator of the role of Fiora, is one of the greatest dramatic sopranos in opera.

Giovanni Zenatello is the Italian tenor whom Oscar Hammerstein introduced to this country first at the Manhattan Opera House, New York, where he created a sensation and assumed a rank parallel with Caruso as one of the two greatest dramatic tenors in the world.

Felice Lyne, the now famous American coloratura soprano, achieved a veritable triumph at the London Opera House a few years ago, and is appearing as a member of an American organization in grand opera for the first time, after having made a reputation of the first order in Europe.

Maria Gay, the Spanish mezzo-soprano, made her first appearance in this country a few years ago at the Metropolitan Opera House, New York, since which she has appeared with success in other operatic temples, such as the Boston Opera House, the Chicago Auditorium, the new National Opera House in Havana and others.

Riccardo Martin is the finest robust tenor America has produced and a favorite principal in the New York Metropolitan Opera Company.

Guiseppe Gaudenzi, the lyric tenor, came to America from Italy in the past decade and appeared with the Boston Opera Company for four seasons and with the National Opera Company of Montreal for one season.

George Baklanoff, declared by New York, Boston, Philadelphia and Chicago music critics as one of the greatest singing-actors and acting-singers heard on the stage, is a court singer of the imperial Opera House of Berlin, Vienna, Petrograd and Moscow.

Jose Mardones, the greatest basso Spain has known, has had triumphs in Europe's operatic centers and with the Boston Opera Company, of which he was a member for five seasons, on the same plane with his illustrious colleague, Chaliapine.

Thomas Chalmers is the most widely known of American baritones. His sympathetic voice, finished style and convincing dramatic methods have recently caused him to be pronounced one of the ablest baritones in opera.

Bianca Saroya is an American lyric soprano who finished her studies in Italy a year ago and has since then made a strong impression upon musical connoisseurs. Elvira Leveroni, one of the best of the younger mezzo-sopranos who appeared with the Boston Opera Company during its five-year stay in Boston, is regarded by experts as one of the most versatile artists in opera. Paolo Ananian was baritone with the New York Metropolitan Opera Company for six years. Lely Clement is distinguished for her beauty and vivaciousness no less than for the richness of her mezzo-soprana voice and histrionic skill, and Georgia Puliti is a dramatic baritone whose successes in leading Italian opera houses have been duplicated in America during the present tour, with Romeo Boscacci, an Italian lyric tenor, and others.

The first two conductors who will direct the operas in Washington are Roberto Moranzoni and Agide Jacchia. Moranzoni is a gifted musician who has impressed New York music critics in the same degree he did Paris and London when he conducted at the Champs Elysee Theater and Covent Garden during the Boston opera's engagement in those places a year ago last summer. Jacchia is the distinguished artist, a classmate of the eminent Toscanini, who has conducted at the leading opera houses of Milan, Trieste, Venice, Rome and Genoa, and but lately was called from his post as first conductor of the National Opera Company of Montreal. The stage, chorus and technical direction will be under the control of Louis P. Verande, Amedeo Barbieri (who was brought by Managing Director Max Rabinoff direct from La Scala, Milan) and Robert F. Brunton, for five years techinal director at the Boston Opera House.

Pavlowa is Pavlowa—to say more seems superflous, and her Ballet Russe is the same superlative terpsichorean unit which has impressed Washingtonians as the finest they have seen. In quality and quantity it will be the same organization—fifty dancing artists in all.

There will be shown, for visual gratification, the most pretentious array of scenic productions ever assembled outside New York and Boston (save in those cities recently visited by the Boston Grand Opera Company and the Pavlowa Ballet Russe), for these settings, designed and executed by that celebrated master, Josef Urban, are of a quality which the great grand opera companies have not heretofore carried outside their own homes.

The repertoire for Washington follows:

Thursday evening, December 16—"L'Amore dei tre Re" (Montemezzi), with Villani, Zenatello, Baklanoff and Mardones, followed by "Snowflakes" from the "Nut Cracker" ballet (Tchaikovsky), with Pavlowa, Volinine, Pavlowa Ballet Russe and Boston Grand Opera Company chorus.

Friday evening, December 17—"Madame Butterfly" (Puccini), with Miura, Martin, Chalmers, Leveroni and Ananian, followed by the "Egyptian Ballet" with Pavlowa, Volinine and Pavlowa Ballet Russe.

Saturday matinee, December 18—"Cavalleria Rusticana" (Mascagni), with Martin, Puliti and Villani, followed by "Elysian Fields" from "Orfeo" (Gluck), with Gay, Saroya, Pavlowa, Volinine and Pavlowa Ballet Russe and Divertisements.

Saturday evening, December 18—"Pagliacci" (Leoncavallo), with Zenatello, Chalmers and Lyne, followed by "Coppelia" (Delibes), with Pavlowa, Volinine and Pavlowa Ballet Russe.

NATIONAL

Maude Adams is to be the bright particular attraction at the National theater this week in two of J. M. Barrie's best known and most popular comedies, "The Little Minister" and "What Every Woman Knows."

It was in this city and in "The Little Minister" that Miss Adams made her debut as a star and laid the foundation of her great popularity. Her portrayal of the illusive Lady Babbie established her firmly and she will always be remembered for the art with which she invested the work of the clever Scotch dramatist. The comedy has quaintness, a bit of fantasy and humor and sentiment and is in Mr. Barrie's most charming vein. The story concerns Lady Babbie and Gavin Dishart, who was affectionately known to his congregation in Thrums as "the little minister," who took Lady Babbie from her dress, to be a gypsy. To his congregation it was a matter of deep concern and there was plenty of gossip. Miss Adams will open her engagement in "The Little Minister," repeating it Wednesday afternoon and evening and Saturday afternoon and evening.

It has been said that "What Every Woman Knows" is the strongest piece of dramatic writing which has come from Mr. Barrie's pen. It was an enormous success when first given. The plot hinges on the marriage of a little Scotch woman and her efforts to make a great man of her husband. It is not all plain sailing, for the egotistical husband imagines that in a social butterfly he has found an "affinity." But in the end all comes out just as one would wish it and the riddle of what every woman knows, explained to the man in the closing line of the play, causes him to laugh for the first time in his life. This play will be the bill Tuesday, Thursday and Friday nights.

B.F.KEITH'S

At the B. F. Keith Theater this week the foremost attraction will be George MacFarlane, the noted baritone singer and comedian, who will be seen for the first time here in vaudeville. He is described as having a personality, style and a virile method of singing ballads. His repertoire will cover some of the time-hallowed gems as well as modern numbers. Between songs MacFarlane introduces comic comment.

The Henry Bellit Bijou Grand Opera Company, including Bertram Peacock, Helen Morrison and Henry Antrim, supported by a large company, will appear in "The New Producer," a grand opera tabloid, which offers the story of a stage manager assembling his company for grand opera and presents the artistic types and backstage life. Violet Dale, the famous mimic, danseuse and singer, just back from several seasons in London, will give her "Impressions of Stage Celebrities." Fred Hallen and Mollie Fuller will be seen in an allegorical satire called "The Corridor of Time." Their appeal to old-time theatergoers is said to be irresistible.

Other offerings are Lulu McConnell and Grant Simpson in "At Home"; Maria Lo's Posing Beauties in reproductions of porcelain and china art works; Haydn, Borden and Haydn in "Bits of Vaudeville"; the five Belmonts, diabolo and hoop rolling adepts; the pipe organ recitals and the Pathe news pictorial.

COSMOS

A repertory of vocal and instrumental music will be the headline attraction at the Cosmos Theater all this week as rendered by the famous Symphonie Sextet, featuring Anna McMahon, soprano; Miss Wanda Menning, harp soloist; John Drake, cornet; Frederick Esterbrook, euphonium; Loy Evans, trombone, and Henry Waak, mammoth sousaphone. The offering is one of the best of its kind in vaudeville.

Dorothy De Shelle will appear in "Crookology," not an underworld play, but a genuine laughmaker. The acts from which the two supporting bills will be drawn for presentation first at tomorrow's and Thursday's matinees, respectively, will include Ethel Mae Hall and her company in "The Wrong Guy"; Rowles and Gillman, in comedy back talk, songs and dances; Raymond Wilbert's novelty, "The Human Hoops"; Kay, and Vernon, Leonard and Louie, with others to be announced in the program.

The added attractions will include the Hearst-Selig news pictures, the Pathe Animated Weekly and a series of short stories, romance and comedy, in pictures, besides two elaborate photoplay productions, "The Raven," founded upon G. C. Hazleton's play suggested by Poe's famous poem and featuring Henry B. Walthall and Warda Howard, and "The Sins of the Mothers," featuring Earle Williams and Anita Stewart, the photoplays being shown daily at 12:15, 4:45 and 6 p.m., without extra charge.

POLI'S

"Too Many Cooks," one of the comedy successes of last year, will be the offering at Poli's this week.

The play is from the pen of Frank Craven, who played the leading role in the original production at the Maxine Elliott Theater, New York.

The story concerns a young broker and his fiancee, who have decided to build their cottage before the marriage ceremony. The first act shows the excavation for the cottage, and the young broker has invited Alice's family to look over the plans. No sooner had the prospective "in-laws" arrived than trouble breaks out in as many places as there are uncles, aunts, brothers and sisters. Each individual has a set notion as to how the house should be built, and there is a near riot.

In the second act the framework of the house has been completed, and the young people encounter further trouble in a carpenters' strike, engineered by the girl's father.

The third act shows the finished cottage, with a big "For Sale" sign tacked on the door, indicative of a broken engagement, as well as disrupted plans.

"Too Many Cooks" sparkles with clever lines and the situations are out of the ordinary.

A. H. Van Buren will be seen as the hero, the part played by Frank Craven, while Miss Florence Rittenhouse will be the charming Alice Cook, the part in which Inex Plumer scored a success. Fifteen or twenty other characters in the play afford striking character studies.

CASINO

"Uncle Tom's Cabin" will be the offering of Leon Washburn's original Stetson company at the Casino Theater this week, commencing tomorrow, with daily matinees.

"Uncle Tom's Cabin" is a drama with a purpose and is considered as a historic influence, a sermon in dramatic form, and so constructed as to place before the public in a brief space one of the strongest and most eloquent pleas ever made from behind the footlights. The author has given her characters life and has filled them with a keen sense of understanding.

The Casino will show the six-reel old favorite, "Silver Threads Among the Gold," with Richard Jose pictured in the title role, today, both afternoon and night, for the first time. After many years of success this old play has succumbed to the movies.

GAYETY

"Maids of America," a new musical comedy organization, will make its initial bow before Washington audiences tmorrow afternoon at the Gayety Theater in a performance said to be bright, snappy and fresh. The plot tells a story of how love and the various human emotions are controlled by colors, demonstrated by the "Girl From Starland," who appears through the medium of a fallen star to experiment upon her theory. She has supernatural power, causing a snow man and a red-hot stove to become animated. Al K. Hall and Don Barclay are the comedians, who keep the audience in continuous laughter. The scenic, costume and electrical equipment is spectacular and expensive. The music, which was specially written for the company, is a feature, including sixteen numbers and song hits. An olio will present Barney Morton and Ruth Noble, in "A Variety Frolic"; the Temple Quartet, and as a specially added attraction the Hawaiian Instrumentalists and Singers, introducing Kaki Kaki, guitarist, and Poots Taka, native dancer. Others in the company are Elsa Bostel, Arthur Brooks, Mae Mack, Harry Cooper, Harry Lang, Joe Ward and Ed Weldon.

Keith's Today

At Keith's today at 3 and 8:15 p.m. the bill will offer Nazimova, in "War Brides"; Whiting and Burt, in "Songsayings"; Vasco, the "mad musician," and other features seen last week.

Cosmos Concerts Today.

Keler Bela's "Hungarian Lustspiel" overture, Lucantoni's "Night in Venice," duet; selections from "Maritana" and "The Chimes of Normandy"; Gaston's intermezzo "In a Red Rose Garden," with some popular ragtime and new fox trots, will be featured in the program rendered by a large orchestra under Arthur Manvell at the Cosmos Theater concerts today from 3 to 10:30 p.m. New specialties will be presented also, with other entertainment.

Gayety Today.

The performance of the "Million Dollar Dolls" at the Gayety Theater today will be changed. A special Sunday program will include a burlesque in one act, "Hotel De Gink," by the company with Milton and Lester Allen; Grant Gibson and Adell Rammey, as "The Masqueraders"; Savo, the juggler; Bob Ferns, "Blackface Singing Nut"; a song specialty, "At the Movies"; Hilton, Meadows and Allen, and a one-act skit, "The Seminary."

Coming Attractions

Phyllis Neilson Terry.

Next week Keith's Theater will present as its supreme star Phyllis Neilsen Terry, England's youngest and most distinguished actress, in an offering of English and French songs and scenes from "Romeo and Juliet." Miss Terry is a niece of Ellen Terry and she came to this country to play "Trilby" in the recent all-star revival. Other attractions will be Harry Gilfoil, as Baron Sands; Constance and Irene Farber; Bankoff and Girlie, in Russian dances; Fabrizio, the violin virtuoso; the "Clown Seal," and still other holiday features in course of engagement. Christmas day there will be only two performances, a matinee at 3 p.m. and 8 p.m. Prices will remain as usual.

"Mam'zelle."

The Poli Players will be seen in a unique offering for Christmas week. It is "Mam'zelle," a farce comedy of the French school, never before seen in the capital.

"Mam'zelle" tells an amusing story in an original way. The piece is staged in three acts and five scenes. The principals in the entertainment are:

Mary, a domestic who is loverless; Rob Princhard, a lawyer's clerk who is jealous; T. Tarlington Tupper, a husband who is snubbed; Lionel Leslie, a bachelor who is worried; Mrs. Louis Tupper, a wife who is bored; Tolnette, a little French modiste; the Great Fleur de Lis, a songbird of two continents; Francois, a French-American, who is mysterious; Col. Hiram Poster, a manager who is prosperous, and James, a waiter who is ubiquitous.

As the National Press Club has rented the Poli Theater for next Monday night, there will be no performance of "Mam'zelle" at that time. It is announced that patrons holding reservations for Monday evening can exchange them for any other performance during the week.

Susan B. Anthony Pageant.

An innovation in the art of pageantry, in that it depicts for the first time the life of a single individual, will be staged tomorrow night at Convention Hall, when the Susan B. Anthony Pageant is given under the auspices of the Congressional Union for Woman Suffrage.

Miss Hazel MacKaye is author and director of the spectacle, in which 400 persons take part, and which is being put on at a cost of $5,000. There are seventeen principals with the chorus, and a large group of children, who will form one of the most attractive features in the event.

The pageant consists of ten historic episodes, representing Miss Anthony, the pioneer champion of a national amendment for woman suffrage, in her Quaker home as a school teacher; her meeting with Elizabeth Cady Stanton at an anti-slavery meeting, from which dated Miss Anthony's profound interest in woman suffrage; the woman suffrage convention in the Broadway Tabernacle in New York, in which Lucretia Mott, William Lloyd Garrison, Wendell Phillips and Miss Anthony were howled down by an unruly mob, Miss Anthony alone remaining on the platform until the throng left the hall; the early campaigns for woman suffrage, a torchlight procession celebrating the passage of the fourteenth amendment, the trial of Miss Anthony for voting under the fourteenth amendment, the occasion in Independence Hall, Philadelphia, in 1876, when Miss Anthony forced her way to the platform to read the woman's declaration of independence, and the scene of the eightieth birthday of Miss Anthony in Washington in 1900, and visualization of "Onward, Christian Soldiers." Five friezes express symbolically the progress of the suffrage movement. In these, young society women of Washington take part.

"Snuffy the Cabman."

Dave Marion, in his character of "Snuffy the Cabman," comes to the Gayety Theater next week, with the usual matinees. The story tells of a pair of confidence people, who become entangled in a mistaken identity plot with a couple of eloping lovers on a trip around the world. "Snuffy," having tired of his old cab, accepts the position of valet to the confidence man. A little farce comedy, some melodrama, musical comedy and extravaganza, all are rounded out into a unique entertainment. The cast includes Barney Fagan, Frank Shand, James Deitrich, Alf Harrington, Agnes Behler, Henrietta Byron, Inez Deverder, Rosie Mack, Mille Bartolti, the famous European dancer; the Arion Four and a chorus of thirty.

Lecture-Recital on "Parsifal."

Mrs. Mignon Ulke Lamasure, in her fourth opera lecture-recital, at 4:45 o'clock Monday afternoon, December 20, at the Comstock Studio, 1340 New York avenue, will give Richard Wagner's sacred drama, "Parsifal," considered by many the musical masterpiece of the world. This opera is the culmination of Wagner's dreams and ideals, for in "Parsifal" he symbolizes humanity in its conflict of good and evil, and voices the spiritual message that it is the enlightenment which comes through pity that brings salvation. The music is full of devotional feeling and religious fervor. Mrs. Lamasure will give a complete interpretation of the opera, both story and music, at the piano.

Philadelphia Orchestra Tuesday.

A Wagner program by the Philadelphia Orchestra Tuesday afternoon is announced by Director Stowkowski for the second concert in the Philadelphia Orchestra's series of five at the New National Theater. The complete list of works to be performed is as follows: "Das Rheingold," "Entrance of the Gods into Walhalla"; "Das Rheingold," "Invocation of Alberich to the Nibelungen"; "Die Walkure," "Ride of the Valkyries"; "Die Walkure," "Wotan's Farewell and the Fire Music."; "Siegfried," "Waldweben"; Gotterdammerung," "Siegfried's Rhine Journey"; "Goteerdammerung," "Siegfried's Funeral March"; Gotterdammerung," "Closing Scene."

Pablo Casals—N. Y. Philharmonics.

The outstanding feature of the first concert by the New York Philharmonic Orchestra, Josef Stransky, conductor, which will take place here at the New National Theater Thursday afternoon, December 30, will be Pablo Casals, the great Spanish cellist, whose return to America after ten years' absence is one of the events of the musical season. Casals will play the famous Saint-Saens concerto, accompanied by the orchestra.

On both sides of the Atlantic he is admitted to be head and shoulders above his confreres. He was born in Vendrell, Spain, in 1876, and was twelve years old before he decided to devote his carer to the cello. Even then all actual tuition consisted of only a few years under Jose Garcia. Previously he had studied several other instruments. He has played all over Europe and has achieved world-wide fame as well as numerous honors. In 1912 he received the Beethoven gold medal from the Royal Philharmonic Society, and the following year the French government bestowed upon him the Cross of the Legion of Honor.

Paderewski Friday.

Paderewski will give his only recital in Washington at the New National Theater Friday afternoon at 4:30 o'clock. The famous pianist is too well known to Washington to require introduction or comment upon his wonderful art. His program has not been announced.

Evan Williams-Olive Kline, Jan. 6.

T. Arthur Smith will present in the sixth of his "Ten Star Concerts" at the New National Theater, Friday afternoon January 7, two artists who are prime favorites in the capital. Evan Williams, the great American concert tenor, and Olive Kline, an American soprano, whose charming voice has made her one of the most popular artists in the concert field.

Australian Pianist January 11.

Percy Grainger, the Australian pianist-composer, who makes his debut here Tuesday afternoon, January 11, as soloist with the New York Symphony Orchestra, comes with the reputation of being the greatest of the younger composers.

Mr. Grainger has interested himself in collecting folk songs, especially those from his native country, England, Ireland and Norway. It was he who introduced some of Grieg's unknown folk songs to the Scandinavians. Immediately after Grieg heard Grainger play his works a friendship sprung up between them. When Grief died he left Grainger many of his unfinished works and his gold watch and chain.

Views of French Battlefields.

The story of France, as France has been revealed by the European war, is to be told in motion pictures by Baron H. S. de Malaussene, late of the French army, and Dr. Joshua William, an American physician, at the Belasco Theater today, tomorrow, Tuesday and Wednesday. They are the first pictures that have come to this country which have been made in the field by the French general staff for historical government records.

They begin with the last review of

BARON H. S. DE MALAUSSENE.

the French army behind the trenches by President Poincaire and King George of England and include scenes in the trenches, preparations for an attack, part of the attack and the results. These are claimed to be the nearest approach to real battle scenes that have yet been made.

Baron H. S. de Malaussene was for thirteen months in the trenches as adjutant with the 1st Regiment of the Foreign Legion. He was severely wounded and was recently decorated by the French government with the famous war medal, the highest decoration that can be bestowed on a soldier. Baron de Malaussene will explain the pictures at each of the performances.

Poli Gets New Theater.

Another link has been added to the chain of theaters owned and operated by Sylvester Z. Poli by the acquisition of the Academy of Music in Baltimore, one of the best known legitimate houses in the United States.

The control and operation of the Academy passed to Mr. Poli Tuesday

(Continued on Fifth Page.)