Amusements

THREE SPORTS- Riding, Golf and Tennis- "ROBINSON CRUSOE, JR."

LAURETTE TAYLOR in "THE HARP OF LIFE"

BELLE STORY KEITH'S

HEDDA LAURENT — POLI'S

ROSE GARDNER COSMOS

CLARA GIBSON GAYETY

"THE Cinderella Man" and Phoebe Foster, its charming "fairy godmother," merit a kindly au revoir, with the hope that the new season now breaking with such effulgent radiance may bring more delightful visitors like them. And this farewell should also not overlook Frank Bacon and his fine characterization of Jerry Primrose, the old man-of-all-work, nor Shelley Hull's manly impersonation of the poet-hero. Their like does not often come in one combination.

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Al Jolson, with the delirium of a big Winter Garden show, and Laurette Taylor, pleasantly remembered as the original "Peg o' My Heart," in a new play by J. Hartley Manners, will furnish the attractions at the big dramatic theaters this week, while Edwin Arden, a player of big merit, and Belle Story, who aspires to be a prima donna in grand opera, will enliven vaudeville. It is a pleasant prospect, and the vista beyond, with Frances Starr and a Belasco premiere well in the foreground, is more than promising. Theater patrons ought to be able to keep in the most excellent humor for some time to come.

Frances Starr's Versatility.—Frances Starr's forthcoming appearance in "The Little Lady in Blue" will be a matter of special interest, not only because it heralds another Belasco premiere in Washington, which is always anticipated with real pleasure, but because it will also mark a new stage in Miss Starr's interesting dramatic career.

Since this gifted actress first appeared under Mr. Belasco's direction, the noted playwright and producer has been gradually developing to the fullest her splendid powers of versatile characterization. To realize how wide is the scope of her work, it is only necessary to recall her naive picture of Juanita in "The Rose of the Rancho," her vivid reflection of a dual personality in "The Case of Becky," her sophisticated and truly modern characterization of Laura Murdock in "The Easiest Way," her psychic revelation of the inner working of the feminine mind in "The Secret" and last, and perhaps best remembered, her exalted and beautiful characterization of the child-mother in "Marie Odile."

The precise trend of development to be disclosed in "The Little Lady in Blue" is as yet matter of speculation, because it is Mr. Belasco's way not to tell his story in advance, possibly to mar its presentation by his players with such embellishments as the art and experience his masterful ability may provide. It is described as pure comedy, something different from Miss Starr's past performances, and is the work of two English playwrights, Horace Hodges and T. Wigney Percyval, creators of "Grumpy," in which Cyril Maude, their eminent dramatic countryman, delighted his audiences last season.

The fact that it is a Belasco production and that Frances Starr is its bright particular charm alone is sufficient to arouse wide and pleasurable interest in the premiere a week from Monday evening.

Temperament.—A magazine editor recently wrote and asked Laurette Taylor for an article on "Temperament as a Necessary Attribute in the Theater." This was the way she replied:

"It seems to me that the bonnet hat is coming to the fore with a rush. Fifth avenue is alive with them these days. For all the memories of our grandmothers they evoke, they seem to be 'so natural' that everybody is beginning to try them, strings under the chin, coy, droopy feathers at the side, and all.

"I wonder if the empire gown will come back, too. Who knows? I don't worry. This is the day of almost any kind of fashions. You can wear almost anything you wish and however you wish—and few people will be brave enough to say you're not just a step or two in advance of the styles. As has always been the case, in my opinion, the only thing necessary is to suit your style. It is only when you wander in the highways and byways of other people's styles that you can get lost.

"Oh, but you wanted something about 'Temperament,' didn't you? Well—you have it."

Edwin Arden.—Theatergoers of the past decade will remember Edwin Arden, who, back in the early nineties, starred in "Eagle's Nest," "Barred Out," "Ragland's Way" and other plays from his own pen. He was then, as now, in figure, carriage and a ringing, flexible voice, far above the usual melodramatic actors of the time.

Since those days Mr. Arden has risen to fame in America and England and many fine roles have been portrayed by him. In "The Girl of the Golden West" his splendid character study was a feature of that famous play. In many modern "all-star revivals" Mr. Arden's name was conspicuous, notably that of "Caste," in which he recreated George D'Alroy, the soldier-lover; in "L'Aiglon," in which he played the role of Metternich; in "Romeo and Juliet," as Paris, and in many others.

Like a good many distinguished actors of the day, he was a member of the old Columbia Theater stock company several different times. He has a large local following which will be interested in his Keith vaudeville debut.

Objects to Scotch and Peppermint.—Al Jolson demands that Lawrence D'Orsay refrain from eating peppermints.

In one scene of "Robinson Crusoe, Jr.," the English comedian plays the role of an oriental potentate and Jolson appears as "a beautiful slave girl." The potentate undertakes to persuade the slave to ride with him in his sedan chair. It is a case of close quarters at best. Therefore Jolson says he objects to the peppermints—not that he dislikes them, but he maintains that a combination of Scotch whisky and peppermints is not artistic.

It is the first time, so far as any one remembers, that Jolson has essayed a feminine role, and he insists that so long as he does, he shall be treated like a lady. He doesn't say who is responsible for the odor of Scotch—D'Orsay or Jolson.

NATIONAL

Laurette Taylor will come to Washington for a week's engagement at the New National Theater, beginning tomorrow night in "The Harp of Life," a new play from the pen of J. Hartley Manners. The star will make her reappearance in New York in this play within a few weeks, after an absence of two years, during which she has entertained London audiences.

Miss Taylor will appear as a thirty-six-year-old woman, mother of a nineteen-year-old boy. In everything except actual years, however, this modern mother is altogether as alive with the spirit of youth as her son, and in his eyes is far and away "the best of all the girls" he knows. The mother's philosophy suffers a rude shock, in the course of the play, when she discovers that her boy has misinterpreted her teachings that all the world is good and sweet and beautiful. And the fight she makes to save the lad from the consequences of his own ignorance forms a stirring climax, which offers Miss Taylor extraordinary opportunities for emotional acting. The role is quite a departure from those of Miss Taylor in "The Bird of Paradise," "The Girl in Waiting," "Alias Jimmy Valentine" and "Peg O' My Heart."

In the supporting company which Klaw & Erlanger and George C. Tyler have provided are Violet Kemble Cooper, Lynn Fontanne, Ffolliot Paget, Philip Merivale, Dion Titheradge and W. J. Ferguson.

BELASCO

Al Jolson, a local product, at the head of "Robinson Crusoe, Jr.," the big new extravaganza just sent out by the New York Winter Garden after playing throughout the spring and summer at Broadway's temple of frothy fun and frolic, will be the Belasco Theater attraction this week.

Jolson brings with it the original cast, including Frank Carter, Lawrence D'Orsay, Barry Lupino, Mabel Withee, Kitty Doner, Alexandra Dagmar, Mlle. Isabel Rodriquez, and the well known vaudeville combination of Bowers, Crooker and Walters, in addition to many other Winter Garden favorites, and also the noted "beauty squad" of that institution. The production itself is the heaviest and most elaborate ever sent on tour by the Winter Garden. The personnel of the organization numbers nearly 200.

Jolson is so well known, both on and off the stage, that he requires no introduction to Washington audiences. But as Friday in "Robinson Crusoe, Jr.," he is believed to have the best of all his opportunities. The story deals with a rarebit dream of a millionaire who tires of society life and yearns for the solitude that the fabled Crusoe spurned. Jolson is first seen as a chauffeur, and later he accompanies his wealthy employer to the desert island and lots of other places, where as Friday he continues to get into as much trouble as he did as a chauffeur, having encounters with pirates, cannibals, sprites and things, not to mention the animal and reptile life of the island.

These exploits afford almost endless fun, which Jolson interrupts to sing a lot of the sort of songs he excels in. He has such a store of these that he expects to change his songs almost every night during his local stay.

Because of the heavy demand for seats, an extra matinee will be given on Thursday, in addition to the Wednesday and Saturday matinees.

B. F. KEITH'S

Two stars from widely different orbits will head the B. F. Keith Theater bill this week. One is Belle Story, the prima donna of "Chin Chin" and the New York Hippodrome, and the other Edwin Arden, identified with many noteworthy dramatic productions of the decade. Miss Story is bidding Keith vaudeville an adieu, as, after a short period of retirement from the stage, she expects to re-enter grand opera. She will offer a new repertoire of songs, including her famous "Chin Chin" interpolation, and a glimpse of her spangled gown.

Mr. Arden will make his vaudeville debut here in "Close Quarters," an unusual one-act play by Oliver White. He is especially noted for his "reading" of his parts and in character portrayals and declamatory scenes. Robert Wayne, former director of the Poli stock company, will be his chief support. A pretentious musical production of vaudeville, "The Four Husbands," with Ray Raymond and Florence Bain featured, will be another novelty. The book is by Will M. Hough, author of "The Time, the Place and the Girl," while the music and lyrics were contributed by William B. Friedlander. The production is enlivened by comedians and a score of dancing girls. In running time, it takes the place of two usual acts.

Other attractions will be Thomas Dugan and Babette Raymond in "They Auto Know Better"; Al Gerard and Sylvia Clark in "Modern Vaudeville Frolics," Hans Hanke, concert pianist; Prof. Apdale's zoological circus and ant-eater, the pipe organ recitals and the Pathe news pictorial.

Today at 3 and 8:15 p.m. the bill will offer Fritzi Scheff, Isabelle D'Armand, Al Herman and all the other attractions of the past week.

POLI'S

"The Girl Without a Chance" will be presented at Poli's Theater, beginning tomorrow night.

The play was first offered in Chicago at the Auditorium, and is said to have been a success.

Two tourists visit a little home in Italy and the girl of the home becomes infatuated with one of them, who subsequently deserts her. Incident follows incident and the action of the play continues in America. There is a line of comedy running through it and, a "happy ending." It is the work of Whitney Collins, a young newspaper man. Robert Sherman, the Chicago producer, presents it with a suitable equipment of scenery and players.

COSMOS

The extraordinary feature of the big bill of continuous vaudeville at the Cosmos Theater this week will be "The Bachelor's Dinner," a unique musical entertainment, with special scenery, music and a number of pretty novelties, featuring Rose Gardner and Jack Henry, in a company of thirteen entertainers, including pretty girls, comedians and clever people in new specialties. It will be its first appearance in Washington, and also at the popular vaudeville scale of prices.

Three other big attractions will include the Valdos' comedy mystery, "The Enchanted Cabinet"; Grace Sinclair and her company in a tense dramatic tabloid, and Gordon's Comedy Dogs, in a new and amusing kind of canine exhibition. A big photoplay feature will be "The Combat," the Vitagraph company's six-reel story, in which Anita Stewart is the picture star, and which is shown only at 12:30 and 5 p.m. daily.

Supporting attractions will include June Mills and her company in "Jumping-jack" comedy; Gary Owen and Mary Campbell, in exclusive songs and novel entertainment; the Clover Leaf Trio, in "rube" songs and harmonies, and Fox and Wells, in laugh-chatter and topical songs, with the latest animated news weeklies, Pathe and Selig-Tribune, and a Frank Daniels film comedy.

Today's performances start at 3 p.m. and continue until 10:30 p.m. They present all of last week's attractions.

GAYETY

"The Midnight Maidens," one of the oldest attractions on the Columbia burlesque circuit, makes its annual appearance at the Gayety Theater this week in two musical burlettas and a number of vaudeville specialties, giving special performances today at 3 and 8 p.m.

"Stolen Sweets," described as "an effervescent concoction of compressed hilarity," is the title of the curtain-raiser which introduces the entire company. The second is "Forbidden Fruits," "a sparkling musical surprise."

The company includes Harry Hearn, Charles Cardon, Joe Flynn, George Gilday, W. J. Hoyt, Helen Byron, Clara Gibson, George H. Thurston, Fern and Biglow and Cooper, and a "beauty chorus" of twenty. A mystery act, "Stolla," also will be introduced for the first time here.

Russian Tenor at Studio Hall.

Adolph Werner, the Russian tenor, assisted by Mlle. de Guerin, violinist, will give a recital at Studio Hall Wednesday evening at 8:30 o'clock. Mr. Werner, besides singing the "Celeste Aida" from Verdi's "Aida," will include in his numbers "Spirto Gentil," from Donizetti's "La Favorita"; Schubert's "Ave Maria," with violin obligato, and numbers from Schumann, D'Hardelot and V. Rowe, while Mlle. de Guerin's numbers will include the Drdla "Souvenir" and "Serenade," Tschetshulin's berceuse and Fabian Rahfeld's Spanish dance, op. 58.

Freak Show.

A collection of "living curiosities," now on exhibition at 419 9th street northwest, includes Maxine Tambes, a Filipino girl, eleven years old, who is said to have four legs, although she is normal in other respects; "Tommy, the Missing Link," and a number of other creatures of the freak variety, which are explained by C. H. Armstrong, a lecturer with a facile tongue.

Coming Attractions

"The Little Lady in Blue."

David Belasco will bring Frances Starr to the Belasco Theater next week in her new comedy, "The Little Lady in Blue," prior to presenting her in New York, where she is slated to succeed the long and prosperous engagement of "The Boomerang" at the Belasco Theater.

In selecting this play by Horace Hodges and T. Wigney Percyval, Mr. Belasco believed the time is ripe for Miss Starr's appearance in comedy. He has seen fit to present her from time to time in roles of varying emotional intensity that have revealed her exceptional powers of versatile characterization, and by way of contrast he has in this instance chosen a medium that is expected to disclose Miss Starr's girlish charm and personality in its most favorable light.

The story concerns the romance between an English miss of twenty-one and a young ne'er-do-well, whose riotous living and behavior have finally culminated in his disgraceful expulsion from the English navy. The manner in which this calculating and accomplished young woman brings this chap, once she meets him, to a full realization of his responsibility to himself and those about him, while, incidentally, adding to her own happiness, is said to be adroitly and charmingly set forth.

Miss Starr's supporting cast includes Jerome Patrick, Horace Braham, Frederick Graham, George Giddens, Albert Andrews, Charles Garry, Roland Rushton, Lucy Beaumont and Eleanor Pendleton.

"Fair and Warmer."

"Fair and Warmer," after its run of one year at the Eltinge and Harris Theaters in New York, will be presented at the New National Theater next week, with its New York company headed by Madge Kennedy in her original role.

"Fair and Warmer" is a farce by Avery Hopwood, author of "Seven Days" and "Nobody's Widow," and was termed neatly by one writer a "study in wickedness." A stay-at-home young husband and a quiet little wife (not married to each other, though) decide one evening to be as wicked as they can in order to arouse the interest of their respective wife and husband, who do not believe in staying at home nights while the cabarets are running. Wickedness to the stay-at-home couple is a new sensation, and the best they can do is to mix a cocktail out of every ingredient they can think of and drink three of them with the usual result.

The cast includes Ethel Wilson, Jane Seymour, John Arthur, Arthur Stan-

(Continued on Third Page.)

AMUSEMENTS.

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Season Tickets—Orchestra, $10; Balcony, first three rows, $10; remaining rows, $7.50; Gallery, $5; Boxes, $150.
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Season of Five Concerts—
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Season tickets—Orchestra, $10.00; Balcony, 3 rows, $10.00; Bal., remaining rows, $7.50; Gallery, $5.00 and $3.75.
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