

Amusement Theaters

DRAMA, "mellow drama," was represented during the week in Langdon McCormick's motion picture scenario, "The Storm," with spoken dialogue and with all the lure that might be given by the first general woman stage director known to the theater. It is the old play presented here about a decade ago by Producer Ryley, when a famous snowstorm and Muriel Starr, as the French-Canadian girl, won all the honors. It has been rewritten, and perhaps improved, so far as its plot goes, but the famous snowstorm has disappeared, and in the present production a "forest fire" holds the chief attention. The fire part of the forest fire was great, but the effects are not intended for critical analysis. Neither is the play. The cast did well, perhaps, with the material at command as could be expected. Katharine Hayden was its bright particular spot, but despite sincere, conscientious effort, failed to picture such a French-Canadian girl as the story demands. The perspective of the first act was impressive, in spite of the green river that would not get turbulent. The fireproof log cabin was a wonder. But Billy B. Van was amusing in the William Rock Revue, and Mr. Rock is deserving of credit for giving the other fellows and the girls a chance. "Peggy" breezed by with a sort of summary wait without raising a riot. The Washington theater patron appreciates to the full the special consideration of the Messrs. Shubert in the type and caliber of the recent entertainment they have provided. It is evidence that the Messrs. Shubert are climbing toward the heights, and with the American Congress in session here, they have wisely chosen the time for manifesting their effort to uplift the stage.

AHEAD we have in prospect an early prospect, "Jimmie," "Blue Eyes" and "The Unpardonable Sin," characteristic adornment for the Shubert-controlled theaters. At the National, "Ed Wynn, the Perfect Fool," is prominently and persistently announced. The theater "do move." Farther in the distance is promised "Monsieur Beaucaire" to make us remember that we are still at home in the capital of the United States. So we can patiently wait until the coming of "Monsieur Beaucaire."

WILLIAM ARCHER, England's distinguished dramatic critic, is making a lecture tour of this country with "Three British Playwrights—Shaw, Galsworthy and Barrie" as his theme. It looks almost like an insidious British move to humiliate the United States and gain theatrical glory at our expense. Britain has always been a grasping nation. But notwithstanding the volumes that have been written concerning the British playwrights, it is surprising to find that the American theatergoer is not to come under Mr. Archer's critical scrutiny, and before our very faces. We might not be able to survive that.

A REPRESENTATIVE of the Christian Science Monitor interviewed Holbrook Blinn, the distinguished actor, who is now starring in "The Bad Man," one of our theatrical successes, and gathered some information worth repeating. "Theaters of Europe that have a central European character are the sort that America ought to be producing," said Mr. Blinn. "They take the things closest to their hearts and weave them into dramas, making them real dramas of the people, while Americans deal mostly with the things on the surface of their lives. American dramas are too much concerned with Wall street tickers, police stations, plain clothes men and telephones. There is a tremendous amount of native material that has never been touched by American dramatists. Their occupation with the surface elements of our lives has blinded them apparently to the great untouched field of the inner lives of our people."

MR. BLINN in the foregoing interview, like many others, believes that Eugene O'Neill, author of "Beyond the Horizon," and some of the other young writers, give the best promise for a great advance in our theater. The great question, however, is whether the sort of drama that play production is, to a large extent, a matter of business; investment, if you will, which must yield satisfactory return. The misfortune in current times seems to be that those who have the money to invest in this line of business are obsessed with the notion that woman and sex problems are the sole topic of interest to the American people—at least those whose homes are in the National Capital. We have had woman representation in the discussion to those who many think differently. "Beyond the Horizon" received a patronage that made reviewers declare it a marvel; but those who paid to see it were not given the credit of having the taste to appreciate nor of having the disposition to pay for seeing that sort of a marvel. The real answer would seem to be that it is cheaper to the modern purveyor of amusement to secure the woman than to pay the just royalty that should go to the author of genuine dramatic and literary worth. Cupidity, not a depraved public taste, is responsible for much that we have to endure.

CHARLES M. SCHWAB, the great steel magnate, has accepted the presidency of the Bach Choir of Bethlehem, Pa., and is again to take the organization to New York to take part in the Oratorio Society's spring festival.

MARGARET ANGLIN has been invited to give a special performance in the "Electra" of Sophocles at the steps of the Columbia Library, by the English department of Columbia University. The performance will be given the first week in June, and an improvised amphitheater is to be built across the pavement in front of the library for the occasion.

RUTH DRAPER, granddaughter of Charles A. Dana, has arrived in this country from England to give a series of dramatic recitals. Miss Draper is called "the American disease."

MAX REINHARDT, the noted German theatrical producer, has accepted an offer to visit New York to produce "Gitan," a Viennese play, by Sil Vare. He has recently been producing plays in Copenhagen.

MARY GARDEN is now the "artistic director" of the Chicago Opera Company, vice Gino Marinuzzi, who resigned because he could not endure the temperamental demands of the company's artists, who gave him "nothing but sleepless nights." Gino Marinuzzi is credited with being the cause of the abrupt departure from the company and from the country of Mme. Ganna Walska, the Polish prima donna. Director Garden ought to know how to handle the temperamental genius confined to her charge.

MAUDE ADAMS is to make her reappearance on the stage early next autumn under the management of A. L. Erlanger and Charles B. Dillingham, from whose office comes the intelligence that Miss Adams is not ill, and that she has no intention of giving up her work as an actress, which she had to relinquish in the fall of 1918, while touring in Barrie's "A Kiss for Cinderella." Mr. Erlanger states that it is virtually settled that, besides the regular productions in which the distinguished actress will appear each autumn, a program of Shakespearean plays and other classics is being arranged for her presentation each spring.

PLEASING reviews of "Transplanting Jean," a sparkling comedy, adapted from the French of De Flers and Caillavet, in which Margaret Lawrence and Arthur Byron are featured, are coming from New York. The new play, which has already amused Paris, London and Berlin, is said to rise to the brilliance of "The Gold Diggers."

"PAGANS," Carl Anthony's play with Joseph Schildkraut, apparently pleased New York less than it did Washington, because not only was the play itself handled vigorously, but even its star shared in the hammering bestowed by the leading critics.

GEORGE ARLISS fades into the land of shadows in New York today in a photoplay of "The Devil," his first offense.

ARTHUR HAMMERSTEIN is to join with A. H. Woods in producing a three-act musical "revue," featuring the Mack Sennett Bathing Beauties for presentation on Broadway in the spring.

What Are "the Blues"? SINCE the very first time I went on the stage," says Marion Harris, "I've been singing what is called today 'Blues numbers.' " "Often I've been asked, 'What are Blues songs?' Of course, I have my own version of what they are and my own ideas as to how they should be sung. Perhaps some of our composers who have studied what is called 'folk songs' may not agree with me when I say that the 'Blues' numbers are nothing more than negro ballads. Students of the colored race and those who lived in the south all their lives, especially in the country along the water fronts, are of that opinion. The blues are a kind of folk song that has been brought out in John Powell's 'Rhapsody Negro.' "

Two new plays slated for early fall production in New York by the Selwyns are the Gordon-Clemens-Spinger play entitled "The Poppy Seed" with Ralph Moran in the leading role, and a new play by Jane Cowell and Jane Murfin called "The Sign."



Current Attractions

At the Theaters This Week. NATIONAL—Ed Wynn's Carnival, musical revue. Opens this evening, at 8:20 o'clock. BELASCO—"Jimmie," musical comedy. Opens this evening, at 8:20 o'clock. POLIS—"Blue Eyes," musical comedy. Opens this evening, at 8:20 o'clock. GARRICK—"The Unpardonable Sin." (Motion picture.) KEITHS—Mme. Besson and company, and vaudeville. Opens tomorrow afternoon, at 2:15 o'clock. (New show.) COSMOS—"Happy Moments" and vaudeville. Opens tomorrow afternoon, at 1 o'clock. (New show.) STRAND—"Al Shynay and 'Let's Go.'" Opens tomorrow, at noon. GAYETY—"Twinkle Toes," burlesque. Opens this afternoon, at 3 o'clock.

Ed Wynn Carnival. The National Theater offers tonight and all this week "The Ed Wynn Carnival," fresh from Metropolitan tri-umphs. The Ed Wynn Carnival, (New York production) with Ed Wynn, "the perfect fool," was sent out late last season, but it was not until the performances in New York at the New Amsterdam Theater, in February, it is claimed, that it was whipped into shape to suit Mr. Wynn and his manager, B. C. Whitney. It comes to Washington, it is declared, with the approval and endorsement of New York and Chicago.

"Jimmie." The diminutive Frances White, of "Miss-sis-sip-pi" fame, will be the star of "Jimmie," which comes to the Shubert-Belasco this week, beginning tonight. The cast is headed by Ben Welch, the well-known comedian. Miss White distills, as she puts it, to be reminded of that old "Mississippi" song, as if it were the only thing she has ever done. "Jimmie" is a substitute called, "Some People Make Me Sick."

"Blue Eyes." "Blue Eyes," a musical farce, under the direction of Mrs. Fields and Morris Rose, will be this week's attraction at Polis's Theater, beginning tonight. The production is by Leon Gordon and Leroy Clemens. The play is in three acts and the locale is Greenwich Village, New York city. Mr. Gordon is author and star of other productions, including "Watch Your Neighbor." His father was K. C. Lily, for years manager of the old Drury Lane Theater in London. The music of "Blue Eyes" is by E. B. Kornblum and the lyrics by Z. Myers. Bert French staged the dances. The entire production was staged by Lew Fields, who has staged some of the most beautiful ever seen in a single play. The story deals with the adventures of three youngsters of Greenwich Village. One is smitten by a young maiden known as "Blue Eyes." Complications ensue when the young man

travels to London. The story deals with the adventures of three youngsters of Greenwich Village. One is smitten by a young maiden known as "Blue Eyes." Complications ensue when the young man travels to London. The story deals with the adventures of three youngsters of Greenwich Village. One is smitten by a young maiden known as "Blue Eyes." Complications ensue when the young man travels to London.

"Twinkle Toes." "Twinkle Toes," Jean Bedini's new burlesque production, will make its first appearance in Washington at the Gayety Theater this week, commencing with today's matinee. The cast contains many representative players in the world of burlesque, among whom are Dave Seed, Nat Morris, and Miss George in its presentation will be Lawrence Grossmith, Ernest Arthur Conolly, with "The Five Cabbies" Jazz Band" as an added attraction.

Coming Attractions

All Theaters Next Week. NATIONAL—"Monsieur Beaucaire," romantic opera. BELASCO—"The Rose Girl," musical comedy. GARRICK—"Ten Nights in a Barroom," play. COSMOS—"Every Little Moment," vaudeville. STRAND—"The Test," vaudeville. GAYETY—"Peek-a-Boo," burlesque.

"Monsieur Beaucaire." Gilbert Miller's London production of Andre Messager's romantic opera, "Monsieur Beaucaire," with the American baritone, Marion Green, and the original London and New York cast will be presented at the New National Theater during the week of January 24 by A. L. Erlanger. This is identical to the production and company that was shown last season at the New Amsterdam Theater, New York, and the previous year at Prince's Theater, London. Its coming is regarded as one of the important events of the season by discriminating lovers of the best of the theater have to offer.

"The Night Cap." By Guy Bolton and Max Marcin. This is an early production in one of the New York theaters.

"The Rose Girl." "The Rose Girl," a new musical comedy by William Carey Duncan and Anselm Goetzl, authors of "The Royal Vagabond," will be the attraction at the Shubert-Belasco next week. Charles Purcell, lately star of Lew Fields' "Poor Little Ritz Girl," is featured in the cast, which includes Nancy Gibbs, Lennox Pawle, John Clarke, Marjorie Burgess, Robert Parker, Dennis King, Faele Ripple, Yvan Serval, Percy Carr and Gordon Baskerville. A largely augmented orchestra will interpret the score.

"Broadway Brevities." Bert Williams, George McKay, George LeMaire, Ula Shorn, Mildred Richardson, Nelson and Cronin, Maurice Diamond, Isabel Mohr and more than a score of other players are included in the big cast of George LeMaire's "Broadway Brevities," which comes to Polis's Theater next week, beginning Sunday January 23. It is a girl and music show of the latest type. George LeMaire, author of many comedy sketches, wrote the scenes for the play; the music is by Allen Conrad, Irving Berlin and others. Bert Williams, George McKay, George LeMaire, Ula Shorn, Mildred Richardson, Nelson and Cronin, Maurice Diamond, Isabel Mohr and more than a score of other players are included in the big cast of George LeMaire's "Broadway Brevities," which comes to Polis's Theater next week, beginning Sunday January 23. It is a girl and music show of the latest type. George LeMaire, author of many comedy sketches, wrote the scenes for the play; the music is by Allen Conrad, Irving Berlin and others.

"Ten Nights in a Barroom." Robert Downing, in "Ten Nights in a Barroom," under the management of Arthur C. Alston, is announced for the Shubert-Garrick Theater next week.

Concerts and Lectures

Toscanini Tomorrow. Toscanini and his La Scala aggregation of 102 musicians will be heard at Polis's Theater tomorrow and Wednesday at 4:30 p.m. under the management of Mrs. Wilson-Greene. The tour in America of Arturo Toscanini, the Italian conductor, at the head of the La Scala Orchestra of Milan, has been characterized as "unique in the musical annals of this country." The program will include: Monday—"Concerto in A Minor" for string orchestra, Antonio Vivaldi; "Fifth Symphony in C Minor, Opus 68" for orchestra, No. 2 Claude Debussy; "Fountain of Rome Symphony in C," Ottorino Respighi; "Prelude and Nocturne in E-flat Major, Opus 10, No. 3," Frederic Chopin; "The Sorcerer's Apprentice," Maurice Strakosky; "The Sorcerer's Apprentice," Maurice Strakosky; "The Sorcerer's Apprentice," Maurice Strakosky.

New York Symphony Tuesday. Walter Damrosch, conductor of the New York Symphony Orchestra, which will give its first concert in the Washington series at the National Theater, Tuesday afternoon, at 4:30 o'clock, will include in the program: "The Sorcerer's Apprentice," Maurice Strakosky; "The Sorcerer's Apprentice," Maurice Strakosky; "The Sorcerer's Apprentice," Maurice Strakosky.

N. Y. Symphony—Central High School. The fourth of evening orchestral concerts given by the New York Symphony Orchestra in the auditorium of the Central High School, under the auspices of the Washington Society of Fine Arts, will be given tomorrow evening at 8:20 o'clock. The program will include: "The Sorcerer's Apprentice," Maurice Strakosky; "The Sorcerer's Apprentice," Maurice Strakosky; "The Sorcerer's Apprentice," Maurice Strakosky.

"Peek-a-Boo." The Bedini revue, "Peek-a-Boo," which scored an extraordinary hit here last season, comes to the Gayety Theater this week. The production is staged in two acts and nine scenes and calling for twenty-seven musical numbers. A cast of sixty-five is headed by Bob Clark, Paul McCullough, Florence Darley and Arnette Creighton, with several specialty teams, including the "Peek-a-Boo" troupe, "the world's worst acrobats."

That Still, Small Voice. "I BELIEVE we are born in this old world with a purpose to perform," declares Lillian Fitzgerald, now playing "The Ed Wynn Carnival." Each individual feels his or her special mission. "I thought I knew mine, and I thought was created when I was very young. I would stand for hours before a mirror, making poses with my body and imagining myself dancing and singing before a vast audience that thrilled at my every move. I decided whether it should be the business or theatrical world I chose the latter, with nothing more definite to rely upon than the still, small voice within."

Mme. Matzenauer, Friday. Mme. Matzenauer, considered by many great critics as the world's greatest contralto, assisted by Richard Hageman at the piano, will be the attraction in the fourth concert of the Ten Star series, under the management of T. Arthur Smith, at the National Theater Friday afternoon at 4:30 o'clock. The program will include: "The Sorcerer's Apprentice," Maurice Strakosky; "The Sorcerer's Apprentice," Maurice Strakosky; "The Sorcerer's Apprentice," Maurice Strakosky.

A. L. Erlanger has engaged A. E. Matthews, an English actor, to play "Jerry" in "Peg of My Heart," in support of Laurette Taylor. Mr. Matthews originated the part in London when Miss Taylor played the place there in 1914.