

MISS BARRYMORE IN "CARROTS" AND "A COUNTRY MOUSE"

The First Is a Rare Work of Art, the Second a Product of Cheap Cleverness.

Two plays—one a reflection of the truest sentiment, and the other an exhibition of cheap cleverness based on the most shallow life of which human creatures can be guilty—were presented at the National Theater last night. They were acted by Miss Ethel Barrymore and a competent company and were viewed by an audience which was at once characteristic of community, theater, and star. As was to be expected, perhaps, the first offering excited little or no manifest interest—indeed, half of the spectators came too late to see it and disturbed everyone else in the building and the second evoked almost continuous applause.

It is a strange circumstance that "Carrots," the first offering of the evening, comes to America from the country of the Massachusetts and Balzac, and "A Country Mouse" such is the innocent title of the second play, from the country of Charles Lamb and J. M. Barrie. The growing tendency among Americans to eschew French literature and strong inclination to accept the writings of their English cousins are thus both opposed. Very few dramatic writings, indeed, could be more human in their tenderness or more inspiring in their effect than this little one-act play by Jules Renard; and it would be hard to conceive anything more completely unworthy and objectionable, except for its inanity and vacuity, than the second play, which is from the pen of Arthur Law. Miss Barrymore is to be commiserated, no doubt, and not censured. Yet it will be extremely difficult after a sight of "A Country Mouse" to regard her as exclusively a stage embodiment of sweet, modest girlhood as before.

Other playwrights than Mr. Law have seen fit to portray for heterogeneous audiences experiences of which many speak with hesitancy and pure-minded women not at all, and they have justified their course to their own satisfaction by pleading the teaching of some great moral lesson. In nearly every such instance this putative lesson is merely an attack on a well-founded and essential convention, to lose which would cost society more injury than all the playwrights in the world could describe or play-actors delineate. It is yet true, however, that their plays can pretend to some such defense.

But in "A Country Mouse" there is not even this redeeming quality. It is simply a structure of highly organized artificiality, banal hypocrisy, insincerity, and infidelity, all so blended and confused with modern gowns and millinery as to create the impression that such scenes are in some way reflective of life in the higher circles of English society. If there were anywhere in England any such life as Mr. Law and Miss Barrymore depict, its devotees would be spurned like harroon wits in every self-respecting community.

A single instance out of the plot will indicate how thoroughly true this is. One of the women in the cast of characters is enamored of a young English nobleman and sets about capturing him. As an eligible young woman of good family, some means, and attractive personality, she argues she could not possibly hold his interest a moment. So she assumes the name and air of a married woman, toys with the name and reputation of her supposititious husband, and succeeds readily enough in her purpose.

The play reeks with such stuff, and for it all there is only this justification: Two hours of rather strained laughter from the audience and the presentment of Miss Barrymore in a role which is fondly thought to be congenial—which heaven forbid to be true! There is no semblance of a lesson, only this trafficking in low deceit for purposes of comedy. "A Country Mouse" must, therefore, be ranked even below such delectable sweetmeats as "Sapho" and "Zaza." Even the costumes savor of this. There is no open display. Such a proceeding would doubtless shock the sensibilities of an author like Mr. Law. But if there be any truth in the theory that suggestion is a thousand times worse, the gowns worn by some of these actresses rank with Dr. Sterne's "Sentimental Journey." It is, of course, not their fault. They are figures in an unpleasant and distasteful stage picture. But the fact remains.

It must not be thought, however, "A Country Mouse" will do any great harm. It is, fortunately, too thin and poor for that.

In opposition to such a view, which must prove disastrous both to spectators of the play and readers of this review, "Carrots" is like a glimpse of Britany countryside or the fragrance of a primrose. It is a mere study, "Carrots" is a boy, neglected by his mother and finally rescued by his father, and the play is designed only to depict the awakening of the boy's heart when once it feels the warm sunshine of the father's love. The work is plain and homely, as the paintings of Millais are plain and homely. The author has aimed to be true before being clever. The consequence is a jewel of dramatic composition which must inevitably last long after every such play as "A Country Mouse" has been lost in oblivion.

The acting throughout the evening was well done. Miss Barrymore appeared to particular advantage in "Carrots." She has undoubtedly grown measurably to her art, but she is still as ignorant of the depth of human passion as a rabbit of the intricacies of calculus. Chief in her support are Bruce McKee, James Kearney, Arthur Elliot, Mrs. Fanny Anderson Pitt, Gertrude Green, and Adelaide Prince, the last being well known locally through long service as leading woman in the company of Creston Clarke. Harry Davenport appears in a serious role, and deserves the encour-

agement extended him in the form of a kindly greeting and occasional applause. Particular notice should be made of the audience, which included the President and Mrs. Roosevelt, and was otherwise distinguished socially. In spite of an urgent request from Miss Barrymore, however, only two-thirds of her patrons were seated when the curtain arose on "Carrots," and the whole of that delightful enactment was consequently spoiled by the banging of seats, talking in the doorway, and hurried passage of large theater parties to seats far removed from the aisles. It is to be hoped either that those who attend the succeeding performances in Washington may have the courtesy to arrive at the theater early, or that the management will have the firmness to close the doors when the curtain rises. A. D. A.

Columbia—"King Dodo."

Merry "King Dodo," as sprightly as of yore, took court last night at the Columbia Theater, and if the evident approval of the audience may be taken as a criterion that worthy monarch has added a goodly number of subjects to his train. The opera's tuneful score was familiar through a former presentation and was then adjudged deserving of its popularity. Certainly, from the viewpoint of the multitude, there is no musical comedy of recent date which has surpassed "King Dodo" in the number and melodious quality of its vocal selections.

Gustav Luders, who is responsible for the musical end of the piece, helped into public notice through his work in "King Dodo" and has continued to contribute successfully to such light offerings ever since. Frank Pixley has provided a book which, for entertaining purposes, should be held up to the scrutiny of his contemporaries in the field, as a fitting specimen of what musical comedy audiences desire. It is full of crisp, bright dialogue and never runs to the lull. The chief comedy role is in the hands of a clever player—Raymond Hitchcock—whose genuine comedy instincts do much for the author's lines.

The public is almost beginning to tire of musical comedy, inasmuch as those sent to Washington in the past few months have been anything but mirth-inspiring—and that the requirement now. But in "King Dodo" they may expect to see a frolicsome old gentleman whose search of the Fountain of Youth leads him through many ludicrous situations and makes so many demands on his remarkably fine sense of the ridiculous that his subjects—including those in the front of the house—would be willing to follow him to the end of his mythical kingdom.

Raymond Hitchcock can have no doubts of his popularity as the jovial ruler of Dodo Land. He invests the role with all the ridiculous requirements it demands and keeps the audience in a continual roar. Mr. Hitchcock relies solely on the book and his own ability as a comedian for his portrayal of the king, and allows no horseplay to figure in his work. He gives a good, clean-cut performance.

Cheridah Simpson is again the dashing soldier of fortune. She looks captivating in her soldier clothes and bears most of the vocal burdens of the piece. Miss Simpson's voice is a clear, powerful soprano and she uses it to much advantage in her numerous songs. William Corliss contributed a distinctly clever characterization in Mudge, the court historian, and his song, "Look in the Book and See," scored its usual hit.

Ivar Anderson, a manly, good-looking young fellow, plays Pedro, the court chamberlain. He has a pleasing voice and would do well to ignore the continuity of the play and sing his one song to the audience instead of into the wings. Flora Zabelle, Greta Risley, and Margaret McKimsey are three attractive factors in the comedy's success.

All the well-known musical numbers were repeated time and again, and when Raymond Hitchcock and Flora Zabelle sang "The Tale of a Bumble Bee" the occupants of the gallery volunteered assistance.

Chase's—Good Vaudeville.

The bill at Chase's this week is better than usual. Many of the acts would serve well as features in any first-class show. Consequently the large audience was highly entertained and pleasantly surprised at the initial performance of the Empire Show, which, in its entirety, occupies the boards at this theater.

Hal Davis and Inez Maczey present a comedy sketch, "The Unexpected," that made a decided hit. So refreshing was this feature the principals were recalled a number of times. The sketch deals with a horse race, and its presentation, well performed, is novel and entertaining.

Permane Brothers, from the Folies Berges, Paris, pleased with their acrobatic clown act, ending their turn with "The Nightingale's Courtship," which is entirely new.

"King Dodo" Scores at the Columbia—Good Bill at Chase's—Other Offerings.

sometimes, but was not lavish of applause. "New Trick Farce Comedy" was the label on the bottle, but the conception was made up of all the ingredients of a variety show as administered to playgoers on the south side of Pennsylvania Avenue.

The prescription has little claim to a plot. The trick part of the performance consists of the time-honored collapsing stairs, the toboggan slide for the unfortunate clown comedian who must stand the punishment of such horseplay; a two-story box arrangement, representing rooms of a house on the stage, which is made to revolve like the sails of a Dutch windmill; a rich harness that allows a kicking donkey to turn a wheel to which he is attached upside down; opening panels that remind one of the old Humpty-Dumpty shows; and nothing else worth remembering.

Some of the specialties are good. Ella Shields sings creditably several negro melodies, and the applause accorded her was the most insistent of the evening. While singing her solos, within a period of five minutes Miss Shields was the recipient of two bouquets from a single admirer, who had come so provided, and so exhibited his eagerness to do her honor or to show his fealty.

A trick bicycle rider, of whom it would seem the management thinks so little as to omit his name from the specialty, is the feature of the performance, and a master of his craft.

Zeh and Zarrow, as a pair of street fakirs, present the conventional variety show make-up of the impossible and unwholesome appearing tramp. Their humor attacks of the variety boards, and most of the jokes are resurrected antiquities.

There was one witticism, however, genuinely new, timely, and that bit the fancy and sympathies of the house, and is worth repetition.

"This is Ground Hog Day; but he didn't poke his head out of his hole." "Why?"

"For fear the President would put a 'coon in his place.'"

Andrew O'Neill has a pleasing lull-time and sang several numbers, notably "Shine on, O Silver Moon," ever popular as freak harmony. Lillie Siegel plays a cornet with some ability.

Academy—"The Price of Honor."

Few plays presented at the Academy of Music this season have had a more enthusiastic reception than that given "The Price of Honor" last night. Not only the climaxes of the drama but the actors came in for generous applause, and as the audience filed out of the house the expression uttered a hundred times was: "It's a good play."

"The Price of Honor" turns out to be the shooting of a scoundrel by one of his victims, just as he is about to marry another. The story is a common one of American life as shown on the stage, in which a woman well connected becomes the tool of a rascal and descends to the level of a shoplifter in a department store. She is the sister of a confidential clerk in this store, from which an aggravating series of thefts has put everybody on the alert. When driven into a corner the impulsive sweetheart of the confidential clerk, out of love for her brother, takes upon herself the crime and its punishment. She drinks all the drugs of bitterness, but all comes right finally through the good turn of a messenger boy and her lover.

Scenes in the store, in a karret in the slums, in Trinity Church, and Bellevue Hospital serve as settings for the play. There are several situations well worked up which serve to bring down the house in every act. Possibly too much attention is given to the spectacular, so that the grief of Anna Merville and the pathetic devotion of the children lose part of the effect they should produce.

The acting is fairly good, that of the boy "Maxey," and of the girl "Gertie," especially so.

Empire—"A Trip to the Jungles."

Larkins & Patterson and their colored company in "A Trip to the Jungles" hold the boards at the Empire Theater this week, and were greeted by large audiences yesterday at both the matinee and evening performances.

"A Trip to the Jungles" is a musical comedy with enough plot to carry a number of songs, some of which are new in Washington.

ANNUAL SESSIONS OF PATRIOTIC EXERCISES

G. A. R. and Woman's Relief Corps Convene Tonight.

COMMITTEES ANNOUNCED

Department Ready to Go On With Its Encampment Work—Orders of Appointment.

Simultaneously, the annual encampment of the Department of the Potomac, G. A. R., and the annual meeting of the Department of the Potomac, Woman's Relief Corps, will convene tonight at 7:30 o'clock in the G. A. R. Building, Commander-in-chief T. J. Stewart, of Harrisburg, Pa., and his staff, and Mrs. Ludusky J. Taylor, of Le Sur, Minn., national president of the Women's Relief Corps, will be present to participate in the deliberations.

Committees of Veterans.

Department Commander Bingham has announced the following committees for the encampment: On credentials—B. F. Chase, assistant adjutant general; Gilbert M. Husted, D. W. Beach. Address of department commander—George H. Slaybaugh, S. S. Burdett, J. M. Pipes, George E. Corson, A. F. Dinsmore, John J. Freeland, J. Tyler Powell.

Report of employment committee—Nathan Bickford, N. M. Brooks, Newton Fere, N. N. McCollough, E. A. Wilbur.

Report of relief committee—Israel W. Stone, A. M. Daniels, George Cook, W. H. Grimshaw, Convis Parker.

Report of assistant adjutant general—Vanderhoef, B. J. Entrikin, C. M. Robinson, Augustus Williams, Briscoe Goodhart.

Report of assistant quartermaster general—Thomas H. Martin, Joseph A. Sparks, O. H. Oldroyd, Charles Matthews, J. E. Clifford.

Report of council of administration—S. E. Faunce, A. P. Tasker, H. H. Bunney, A. S. Taber, A. E. Johnson.

Report of department chaplain—E. C. Stevens, J. D. Bloodgood, C. H. Worden, W. H. Liverpool, Jasper E. Snow.

Report of department inspector—Marion T. Anderson, A. H. G. Richardson, C. F. Keefer, L. P. Williams, W. H. Henning.

Report of chief mustering officer—John S. Walker, F. L. McKenna, Edwin H. Holbrook, Alfred Shaw.

Report of judge advocate—George P. Davis, F. D. Stephenson, Charles H. Preston, Thomas B. Crisp, T. C. Tipton.

On resolutions—Arthur Hendricks, John McElroy, Calvin Farnsworth, M. Emmet Urell, Jerome F. Johnson, C. F. Scott, A. C. Irvine.

Col. J. Tyler Powell is detailed for duty with the assistant adjutant general.

Orders for Woman's Relief Corps.

Department President Lida A. Oldroyd has issued the following orders of appointments: Assistant secretary, Emma L. Newton; conductors, Francis Worden, Kate Harris; guards, Lizzie Mason, Gusie Raab; color bearers, Lizzie Lenman, Helen E. Stone, Mary Deumead, Ellen Nolan; pianist, Katherine M. Phillips.

Credentials committee—Ida L. Chase, chairman; Nannie G. Davis and Christine E. Butcher.

Committee on courtesies—Isabel Worrell Ball, chairman; Lola Hauptman, and Rosemond B. Mescham.

On address of department president—Anna S. Hamilton, chairman; Indiana Cowling, Margaret B. Tew, Katherine M. Phillips, and Rachel A. Brooks.

On report of senior vice president—Edith S. Emmerson, chairman; Jane Bridehan, Mary Crawford, Carrie Brookfield, and Emma Kibbey.

On report of junior vice president—Mary E. Hall, chairman; Maggie Thompson, Emily Frisbie, Sallie E. Miller, and Lula Chase.

On report of secretary—Matilda R. Sprague, chairman; Jeannie Street, Julia C. Collier, Anna Hutchins, and Marion Gregory.

On report of treasurer—Mattie E. McClure, chairman; Margaret A. Walker, Miranda Fuller, Sarah E. Newland, and Anna V. Thompkins.

On report of chaplain—Addie H. Feather, chairman; Emma Ferguson, Matilda S. Williams, Mary E. Ripley, and Annie Anderson.

On report of executive board—Alice Burgess, chairman; Sarah A. Vandoren, Julia Doney, Frances Frelinghuysen, and Julia M. Layton.

On report of counselor—Indiana Cowling, chairman; Marian M. Lewis, Emma S. Ellis, Ida V. Hendricks, and Anna M. Dykes.

On report of inspector—Elizabeth Montie, chairman; Frances Holmes, Emma L. Newton, Mamie P. Dorsey, and Emma Hemler.

On report of instituting and installing officer—Julia Roberts, chairman; Eliza P. Watson, Georgia G. Bain, Cornelia Avery, and Clara Kalstrom.

On report of patriotic instructor—Eliza F. Naylor, chairman; Mary W. R. Thatcher, Nannie G. Davis, Mary Hanon and Clara L. True.

On report of press correspondent—Bessie Boone Chesbire, chairman; Augusta C. Starkey, Hannah Devoc, Anna A. Peck and Mattie E. Bowen.

On report of relief committee—Clara Magee, chairman; Mary V. Gouddie, Lizzie Crisp, Corinne Strickland and Georgia Van Fleet.

On report of employment committee—Jane McLean, chairman; Lizzie Mason; Emma Eno, Elizabeth Marshall and Maria Lukie.

On report of hospital committee—Jeannie S. Raub, chairman; Mary A. Peck, Hattie M. Robb and Cecelia Ford.

On report of pension committee—Mary A. Eldridge, chairman; Elizabeth B. Donohoe, Harriet A. Saunders and J. Emma Evans.

On report of chief of staff—Agnes L. Keeler, chairman; Helen E. Stone, Helen J. Durfee, Lucinda Gruber and Sarah Morrison.

FOUR APPLICANTS FOR GRAU'S PLACE

Damrosch, Duss, De Koven, and Aronson the Men.

NEW YORK, Feb. 3.—At a meeting of the directors of the Grau Opera Company today it is expected that much progress will be made toward cleaning up the unsettled plans for next season, caused by the temporary resignation of Maurice Grau.

There is no hope that Mr. Grau will consent to interest himself in next season's opera, even in an ordinary capacity. He will give his entire attention to the restoration of his health. The Maurice Grau Opera Company, however, is very anxious to tide over the year, and reserve the entire direction of the opera into the fall of 1904.

For the interim Walter Demrosch has made a proposition to assume the artistic direction of the opera at a salary equivalent to Mr. Grau's.

Another proposition has come from John Duss, the bandman. He is willing to take the management of the opera with the proviso that he be allowed to conduct the Sunday night concerts.

Two other propositions, details of which are withheld by the opera company, have come from Reginald De Koven and Rudolph Aronson. From another source has come a proposition to use the opera house next winter for a reproduction of the Passion Play, promising that all its details shall be similar to those of two years ago at Oberammergau.

Fred Latham, of the Maurice Grau company, would not be averse to filling the position of his chief for a year.

DR. PARKHURST'S FLOCK VOTES

TO BUILD HIM NEW CHURCH

NEW YORK, Feb. 3.—It was voted yesterday by the congregation of the Madison Avenue Presbyterian Church, of which the Rev. Dr. Charles H. Parkhurst is pastor, to close a real estate deal by which is acquired property on the opposite or northeasterly corner of Twenty-fourth Street and Madison Avenue. The sale and purchase are virtually an exchange, in which the church is made richer by \$325,000.

The Metropolitan Life Insurance Company owns both the present site and the new one, and will use the southeasterly corner for an extension of its building at Twenty-third Street and Madison Avenue.

The present church structure is old-fashioned and inadequate to the demands of the scope and purpose of modern church work.

BIG CONSIGNMENT OF SCOTCH

IRON FOR PHILADELPHIA

GLASGOW, Feb. 3.—One of the biggest consignments of iron for America since the time of the strike in the United States Steel mills will be made shortly. Thirty-five thousand tons of Cleveland (England) iron has been bought for immediate shipment to Philadelphia.

THE NEWS OF GEORGETOWN.

Citizens Indorse \$10,000,000 Loan.

At a meeting of the Georgetown Citizens' Association held at Co-operative Hall in Thirty-second Street last night the proposed \$10,000,000 loan to the District was strongly indorsed. A resolution thanking the House and Senate Committees on the District of Columbia for their efforts in having passed the law providing for a street railway across the Aqueduct Bridge was adopted.

B. T. Janney was re-elected president of the association; George W. King, first vice president; Samuel C. Palmer, second vice president; William L. Douglas, treasurer, and Donald Miller, secretary.

The association placed itself on record as opposed to the formation of an organization to be composed of the presidents of the various citizens' associations, and a resolution urging the Carnegie Library trustees to provide a branch in Georgetown was adopted.

Citizens' Association Meeting.

The Georgetown Citizens' Association met in business session last night at Co-operative Hall on Thirty-second Street, with Prof. B. T. Janney (president) in the chair. The first business transacted was the election of officers to serve for the ensuing year, which resulted as follows: Prof. B. T. Janney, president; George W. King, first vice president; Samuel C. Palmer, second vice president; G. D. Miller, secretary, vice Dr. W. A. Keene (resigned), and William M. Douglas, treasurer, vice J. W. Bogley (resigned). After the election a vote of thanks was tendered Mr. Bogley, for his faithful services as treasurer of the association. A letter was read by the secretary, from the Hon. J. W. Babcock, chairman of the House District Committee, acknowledging receipt of a letter containing a copy of the resolution passed by the association at the special meeting held Thursday, January 22, referring to the loan from the United States Treasury to the District.

Upon the suggestion of Dr. Thomas J. Jones, the chairman ordered the committee on legislation to look into the matter of urging the proper parties to improve the Pennsylvania bridge across Rock Creek. Dr. Jones said the bridge was wholly inadequate for the purpose it is intended to serve. He said that an ordinary wagon could barely squeeze across the structure, the sidewalk was just large enough for two to pass. It had been the cause of many distressing accidents. The committee will report at the next meeting.

First Vice President King offered the following resolutions, which were adopted:

"Resolved, That the honorable, the Commissioners of the District, be requested to furnish this association with a list of streets ordered to be improved in Georgetown for the years 1895, 1896, 1897, 1898, 1899, 1900, 1901 and 1902, also a schedule of the amount appropriated by Congress for each of the said streets, the amount expended each year, and upon what streets, and the amount asked for and for what streets for 1903.

"Resolved, That a vote of thanks is hereby tendered the District House and Senate committees for their favorable consideration of the bill authorizing the laying of electric railroad tracks on the Aqueduct bridge."

The resolution sent to President Janney by the Brightwood Citizens' Association, for the favorable consideration of the Georgetown Association, was referred to the committee on public improvements. The resolution was as follows:

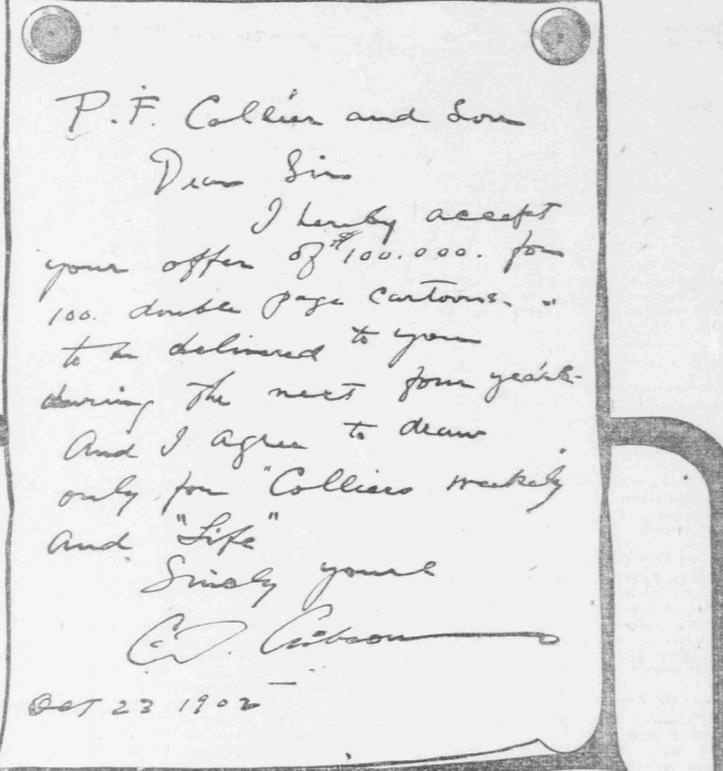
"Resolved, That the Brightwood Park Citizens' Association most earnestly protests against the further extension of any street or avenue outside the city limits at the expense of the taxpayers of the District, and we further oppose the appropriation of any money for grading and paving any paper street or avenue outside the city limits until some considerable percentage of the existing streets and roads in the county can be placed in proper condition."

Linthicum Club Rehearsals.

The Linthicum Dramatic Club will begin rehearsals Thursday evening at Linthicum Hall on O Street northwest, for the comedy, "What Became of Parker?" The play will be presented at Linthicum Hall on the evening of February 23.

ONCE PROSPEROUS MAN, OED AND FRIENDLESS, ENDS LIFE

NEW YORK, Feb. 3.—His name and his family name, Patrick Brady, sixty years old, turned on the gas this morning in his little furnished room, at 375 Bleecker Street, and killed himself. Three years ago he was well-to-do in Chicago, but business reverses came, and as a climax his store caught fire at a time when his insurance lapsed and he lost everything.



To Remove All Misapprehension

The Ladies Home Journal, in printing on its front cover for February a small sketch by Charles Dana Gibson (not originally drawn for that periodical, but an advertisement, arranged for by the publisher of his annual book), makes the misleading comment that "the original of the drawing sold in New York City for \$80." As we have recently concluded a \$100,000 contract with Mr. Gibson, it seems proper to correct the impression that the right to reproduce his original drawings may be had for any such sum as \$80; and, in justice to Mr. Gibson and to the two periodicals which control his work (Life and Collier's Weekly), we print, with his consent, the above contract, which shows the price paid for his original drawings at first hand.

New York, January 30, 1903 COLLIERS WEEKLY

Mr. Gibson's latest drawing, "The Seed of Ambition," is in the January Household Number of Collier's—issue of January 31