Local Theatrical Season Still Notable

Julia Marlowe - National
With E.H.Sothern in Shakspearean
Repertoire.

E.H.Sothern

Lucy Daly - "A Pair Of Pinks" Lafayette

Ivy Clyde (Mrs. Ivy Herriot Shade) A Washington Girl with Schumann-Heinck Opera Co.

The "Cow Girls"—"The Tenderfoot" Columbia

Gussie Nelson - "McFadden's Flats" Academy

What's in a Name?

Strange Array for Past Week. Nat Goodwin's Plans—The Sothern-Marlowe Engagement Augurs Well.

"The Usurper."
"Merely Mary Ann."
"The Chorus Lady."
"A Son of Rest."
"Across the Pacific."
"Roble's Knickerbockers."

It will be a long time before Washington again stares such an array of extraordinary names in the face. It is not the least remarkable aspect of the situation that the names, excepting perhaps the last, are as appropriate as names of theatrical offerings are usually.

Mr. Goodwin's role was distinctly that of a usurper or nothing at all. Mary Ann, though much more than "merely" before the play ended, owed a great deal of her charm to her insignificance. "The Chorus Lady" was a lady of the chorus not exactly pure and simple, but of the purest type. "Across the Pacific" is as good a name for the Blaney show as anything else. It remained for the Lyceum to break the rule. The Knickerbockers by any other name would be just as likely to draw.

Plays That Weigh Light.

"The Usurper" weighs light. Those who went there "to see Nat Goodwin and laugh" did see Mr. Goodwin and did laugh. The play, on its own account, was lightly and pleasingly amusing. Without Mr. Goodwin and Miss McKay, however, it would hardly do.

There is a general impression in the company that the author would hardly know "The Usurper" if he met it on the street. Mr. Goodwin has changed all the act terminations so that, whatever they may have been originally, they are all effective now. One of the scenes—where the fugitive convict is discovered in the looking glass of the tower—was designed to be dreadfully dramatic. Well, so it is, but Mr. Goodwin makes the audience laugh at it as well. It will not be hard for the company to say good-by to "The Usurper," and so it is no wonder they are undertaking two new plays. One, "What Would a Gentleman Do?" will present Mr. Goodwin as a cockney. In two or three years, if all goes well, Mr. and Mrs. Goodwin (Maxine Elliott) will play a joint starring tour, and after that "Nat" will retire, and maybe Miss Elliott too.

"Merely Mary Ann" is a mighty pleasing play, but the company presenting it is a little stale. Miss Robson acts admirably, but even she shows the effects of overmuch saying and doing the same things. It is surprising how the plot of this play loses interest after a year or so. The touches of human nature in it still please and please mightily, but the plot is stretched too far in the first place to be spread out over a second performance.

What Washington Likes.

Rose Stahl and James Forbes are undoubtedly vaudeville favorites. "The Chorus Lady" is a ten-strike for them both. Not once in the course of the sketch last week at Chase's did the audience settle back from its attitude of intense interest. And all the praise "The Chorus Lady" has obtained elsewhere is well earned.

It is to be questioned, though, whether the extra emphasis demanded for vaudeville sketches in other houses is not a little overdone for Chase's. Here in Washington it is agreed that the audiences drawn by polite vaudeville are as perceiving and as appreciative as those drawn by any other attractions. This is thought not to be the case elsewhere and so the sketches are "put on a little thick." Mr. Forbes and Miss Stahl would have profited artistically if they had appreciated this difference.

Elsewhere everything went well. Nat Wills had all the patronage the Lafayette could handle. "Across the Pacific" got all it deserved. And "The Knickerbockers" climbed the hold the Lyceum has on the hearts of its patrons.

Mr. Sothern and Miss Marlowe will be hospitably received at the National. Indeed, the demand for their performance of "Romeo and Juliet" has been so strong that the managers have decided to change the repertoire at the last moment. According to the new arrangements they will act "Much Ado About Nothing" on Monday and Tuesday nights; "Hamlet" on Wednesday night only; "Romeo and Juliet" Thursday, Friday and Saturday nights, and Saturday matinee. Their performances have been much commended by the best critics, as they were sure to be. Washington will be the gainer by their visit.

"The Tenderfoot" returns blithely. "A Pair of Pinks" does the same at the Lafayette. George Fuller Golden does the same at Chase's. "McFadden's Flats" does the same at the Academy. "The Bryant Extravaganza Company" does the same at the Lyceum. The only question is, "Will the theatergoers also do the same?"

Washington's season continues to be notable, whatever can be said for the rest of the country.

At the Theaters.

National—Sothern and Marlowe.

Charles Frohman's offering at the National next week is expected to make theater history for years to come. He will present E. H. Sothern and Julia Marlowe in two of Shakespeare's greatest tragedies and one of his most brilliant comedies. "Much Ado About Nothing," which has not been in this city for many years, will be the initial performance, and will be given with Mr. Sothern as Benedick, a role to which he has given much study and one that he is admirably qualified to interpret. Miss Marlowe may be recalled in the part of the willful and brilliant Beatrice, and her return to it after the lapse of years will be awaited with interest. In the course of the engagement will be presented Shakespeare's tragedy of "Hamlet." Mr. Sothern's last representation of this play here was given two years ago, and his impersonation aroused a great deal of comment and inspired no little debate, but it was all of a character advantageous to the artist. Mr. Sothern was intensely vital and virile and his Hamlet spoke and acted with no uncertainty. In the interim that has elapsed since his late appearance in the part, he is said to have materially mellowed it.

"Hamlet" will be followed by "Romeo and Juliet," with Mr. Sothern here for the first time as the ardent Montague.

Although Julia Marlowe has been identified with many of the heroines of Shakespeare, she has never until this season essayed the part of Ophelia. Recognized as the leading impersonator of Juliet, fresh from new triumphs as Beatrice, her appearance as the lovelorn Ophelia will be awaited with interest.

Columbia—"The Tenderfoot."

"The Tenderfoot," in which Richard Carle returns to the Columbia Theater for one week's engagement beginning tomorrow evening, is fresh from its remarkable run of more than 100 nights at the New York Theater. In theme, locale—near San Antonia, Tex., on a ranch—gaudy, highly colored costuming, book and musical score "The Tenderfoot" is announced as the musical success of the present New York season. One critic called it "an 'Arizona' set to music," and indeed its scenic environment reminds one of that excellent play.

"The Tenderfoot" will be presented here by a company of seventy-five people, including the original cast, which embraces, in addition to Mr. Carle, Edmund Stanley, William Rock, Charles A. Morgan, Helena Frederic, Henry Norman, Beatrice McKenzie, Nellie Lynch, Minerva Courtney, in the principal roles. The chorus is said to be large and efficient and distinctive for its large percentage of attractive and pretty girls.

Chase's—George Fuller Golden.

George Fuller Golden in expected this week to lead Chase's audiences into new fields of monologue and mirth. It is claimed for him that he is the greatest living monologist, a title which he has asserted abroad as well as in this country. He has just returned from a stay in Europe, where in London alone he was engaged for sixty consecutive weeks in a single music hall, accomplishing the greatest individual run ever recorded in vaudeville. Across the water he was called "monologist to the King," as a compliment, and, as a matter of fact, for the reason that he is the only monologist, whether American or foreign, that was ever commanded to entertain privately the King, and the guests invited upon such occasions.

The bill will include also Olive May and J. W. Albaugh, jr., in a one-act comedy, "The Inspector from Kansas," from the pen of Grant Stewart; Ten Ichi and his troupe of Japanese necromancers, with "The Enchanted Fountains;" Luigi Dell 'Oro, accordion virtuoso; the Jack Theo Trio; Helen Reimer, in a monologue sketch; "Mrs. Hulla-Ballou and a Friend or Two;" Les Dahlias, cyclone dancers, and motion pictures of "Animated Song Sheet."

Lafayette—"A Pair of Pinks."

"A Pair of Pinks" will be seen at the Lafayette this week. In the piece Ward and Vokes are cast as two crafty Pinkerton men with a mission. The mission is presumably to create as much laughter as can possibly be crowded into two and a half hours of one evening. One of the acts in the "Pinks" is the private jail of "Percy and Harold."

Academy—"McFadden's Row of Flats."

The attraction at the Academy tomorrow night will be "McFadden's Row of Flats." In the present production, it is said, everything is new, scenery, costumes, specialties and lines. In the company are the Speck brothers, Otto brothers, Billy Barry, jr., Harry Fentell, Joseph F. Willard, Gussie Nelson, Lizzie Conway and many others.

Lyceum—Bryant Extravaganza Company.

The Harry Bryant Extravaganza Company will appear for a week's engagement at the Lyceum Theater this week presenting the customary double burlesque bill.

Forthcoming Concerts.

Popular Symphony Tonight.

Tonight at Chase's the last but one Sunday night concert will be given by the Washington Symphony Orchestra, Reginald de Koven, conductor. These Sunday night events survived and passed the worst part of the season, which generally covers the month before and after Christmas, and, therefore, it is greatly to be deplored that lack of immediate forthcoming financial support makes it incumbent upon Mr. de Koven and his associates to bring their responsibilities to an early end. The soloist to be presented tonight will be Anna Wilson, of the Savage Opera Company. The box office will open at 1 p. m. today. The program follows:

Overture, "De Ballo".....Sullivan
Salute d Amour.....Elgar
Intermezzo, "Naila".....Delibes
Solo, aria. Samson. "Delilah" Saint Saens
Miss Anna Wilson.
Minuet, intermezzo, Suite No. 2, l'Arlesienne.....Bizet
Flute, Mr. Jaeger; harp, Mr. Fanelli.
Overture, "Mignon".....Thomas
Solo, "Joan d 'Arc".....Bamberg
Miss Anna Wilson.
Serenade.....Pierne
Aubade, "Printanniere".....Lacombe
Waltz, "Under the Moonlight" de Koven
"March Militaire".....Schubert

Paderewski Concert Tuesday.

Paderewski will make his appearance here next Tuesday afternoon at the National Theater, January 31. Since his debut here in 1891 he has grown steadily in American regard. Popular as he is abroad, often as he is acclaimed as the only successor of Rubinstein, the knowledge that he is today the one artist who for years has been able to retain the unswerving loyalty of the Americans constitutes the greatest of his many triumphs. He will play on the occasion of his appearance here the Prelude and Fugue, A minor, Bach-Liszt; Sonata, op. 57, Beethoven; Nachstuck, F major, and Toccata, Schumann; variations on a theme by Paganini; Brahm's Nocturne, op. 62, B major; Etudes Nos. 12, 7, 3, op. 10; Prelude No. 17, Valse, op. 42, Chopin; Nocturne, Paderewski; Rhapsodie, Liszt.

Mrs. Shade's Success.

Mrs. Ivy Herriott Shade, one of Washington's leading sopranos, has signed a contract with F. C. Whitney to sing the prima donna role with the Schumann-Heink Opera Company.

Mrs. Shade—she is known on the stage as Ivy Clyde—is another one of the local choir singers that has achieved the rank of opera prima donna. She began her musical career in one of these choirs and her rapid advancement is due entirely to her native talent and conscientious work. She is a quick and correct reader of music and is gifted with remarkable retentive faculty. Her voice is powerful, yet pleasing to the ear, has an excellent range and is especially adapted to the work she has now entered upon.

Although Mrs. Shade has had some experience in amateur work, her first professional engagement was with the Schumann-Heink Company. She started in "Love's Lottery," at the beginning of the season, in a small part, but when the company left New York, not caring to continue on the road in a subordinate role, she returned to her home in Washington. When recently the prima donna, Miss Gunning, retired from the company, Mr. Whitney at once offered the place to Mrs. Shade on terms which decided her to accept. She joined the company at Allentown, Pa., last Wednesday, and it is reported that her success was marked.

Mrs. Shade is the daughter of D. W. Herriott, receiving teller in the United States Treasury, and a niece of the Hon. Jesse Overstreet of Indiana. She is a graduate of the Central High School. She first studied music with Mrs. Perkins, of this city, and later with Albert Gerard Thiers, of New York.

Coming Attractions.

American Girls in Vaudeville.

At Chase's next week the bill will include the popular caricaturist, Mary Norman, giving her portrayals of American girl types; the Misses Wentworth Trio, arenic equestrians; Cliff Gordon, the German politician; the Wilton brothers, in comedy bar performances; the Bennetts, presenting a musical comedy act; Talbott and Rogers, singing and conversational comedians; Bean and Hamilton, in high leaping and vaulting, and motion pictures of a Kentucky moonshine raid.

Burton Holmes Lectures.

Louis Francis Brown, manager of the Burton Holmes travelogues, has just arrived from Los Angeles, where his principal is now lecturing, to arrange for the series soon to be given at the Columbia Theater. Mr. Holmes has already given one or more series in Chicago at the Auditorium, Milwaukee, St. Louis, San Francisco, and the larger cities in southern California, and his subjects have proved unusually attractive, judging from the material advance over any former season. The subjects to be given here on five successive Tuesday afternoons, beginning February 14, are: "In London," "Round About London," "Beautiful Ireland," "The Russian Empire," and "Japan."

Forbes Robertson's New Play.

Forbes Robertson and his English company will open a week's engagement at the Columbia Theater a week from tomorrow night, presenting Henry V. Esmond's new play, "Love and the Man," which was played for the first time in Toronto three weeks ago.

In this piece, according to the Toronto critics, Mr. Robertson shows himself as

SOTHERN AN ARTIST OF MANY TALENTS

Painter, Poet, Actor, and Dramatist—"Crushed; or, Whose Are They?"—His Tribute to Jefferson.

A remarkable example of successful versatility in this age of specialism is presented in E. H. Sothern, painter, poet, actor, and dramatist. What can be accomplished by one man, comparatively young at that, whose hunger for work is only second to his ability and ambition, appears considerable when viewed by the wide range of his accomplishment.

The elder Sothern construed the bent of his son's taste for painting, so he was occupied outside of his collegiate course, with the sketching pad and palette. When he had achieved the domineering age of eighteen he sent a picture to the judges of the Royal Academy, London, for a scholarship prize. That august body, that has advanced a number of curiosities in art and rejected others that found fame elsewhere, turned down the Sothern picture, whereupon he cast aside his brush and pencils, and set sail for America, and joined his father's company. This was in 1879.

While the young man was laboriously making his way as an actor, he found time to write his first play, called "Crushed; or Whose Are They?" He not only wrote it, but designed the advertising, and enacted a leading role. This play was afterward presented in this city, under the caption "Domestic Earthquakes," by Louis Harrison and John Gourley. In 1882 he wrote another farce called "A Lock of Hair," that was quite successful in England. His latest play, a comedy, was written for his wife, Virginia Harned; and he is at present engaged upon a romantic poetic play.

A Diligent Man of Letters.

His pen has been busy for several years past, as the pages of many of the first-class publications can testify. He has a fine fancy and a grace in poesy that has found outlet in the "Century" and similar magazines, and his imagination has found play in short stories; while essays of philosophic character indicate that his early training and wide reading have been nurtured by an active mind. At a special matinee last season the entire program was made up from his writings. On this occasion Cecelia Loftus appeared in a monologue written for the day and Margaret Illington (now Mrs. Daniel Frohman) rendered a dramatization he made for her from Stephenson's "Markheim."

Sothern in his literary style is gentle, forceful, and poetic. It is well shown in a sketch of Joseph Jefferson, of whom he wrote a biography, when he says:

"The art of Joseph Jefferson does not strike you in the face and demand your approval or your life. It reaches out across the footlights and puts its arms around your neck, draws you close to its heart and comforts you. What a gentle art the art of acting is when practiced by gentlefolk!"

A plea for the poet is found in an essay on "A Revival of the Poetic Drama," in which Sothern says:

"The finest expression of language is through poetry, and it should be now, as in times past, the medium of the subtle, moving, pathetic, and powerful play. The public may have drifted dramatically, and even the art of reading blank verse has well-nigh been forgotten by the ordinary actor, so the poets have written merely for their own pleasure, always hopeless of gaining a hearing, hardly anticipating representation upon the stage."

Two of His Poems.

An example of Sothern's fancy and feeling, as shown in his poetry, may be seen in his poem "In the Land of the Golden Days:"

Oh, dear, dear laughing days—with outstretched hands
We can tiptoe to meet the coming years,
Which, now that we would hold Time's fleeting sands,
We watch with sad, stern eyes and ready tears,
Days of no history, when bubbles please,
And happiness is found in every toy,
When e'en the prayer which brings us to our knees,
Is but a record of our daily joy.

Give me thy hand, dear love, and close thine eyes,
I mount my charger—lift thee to the bow;
Let us forget that we are old and wise,
Ride we, once more, in Fancy's fairy glow;
My arms about thee—I, thy knight again,
Sorrow is not—the years have never been,
There's no such thing as age, or care, or pain,
Thy Prince am I—and thou my Fairy Queen.

Also in his poem, called "Life:"

Sit we by the wayside inn—
Passing man and life and death,
Far from all the bickering
Pause a while and take our breath.
List to what fair nature saith:
What lives dies—what dies shall live.
Fades the green of glory's wreath,
Fade the chaplets fame may give.

All the thought and hope and love,
And the miracle of will,
Whither tell me do they rove
When they leave us—Jack and Jill?
Fly they other fields to till,
Other loam to sow with grain?
Do they never climb the hill?
Do they ne'er the summit gain?"

Many Arts in One.

It is not alone Sothern's acting that makes his productions such finished examples of stage art. It is also the way the situations are presented upon the stage. Here his skill as a stage producer is seen, for he superintends personally each detail and the production grows under his supervision from the mere words of the author's manuscript into a picture of life. His accomplishments as actor, author, dramatist, poet and artist are all put to use.

While devoting his life to art in all its branches, Sothern has not left his own character become narrowed or forgotten. He is beloved by his fellows of the profession by whom he has become known as a courteous gentleman of refinement and modesty. His company regards him as "the true artist," untiring in labor, and its members gladly lend their efforts to rehearse with him all hours of the night. Some members of his organization, Roland Buckstone, for instance, has been with him since his first appearance as a star, while William Harris acted with his father and has been with this artist for seventeen years.

CHANGED HIS ADDRESS AND LOST A 10 TO 1

Story of Mixed Dressing Rooms Which Cost Richard Carle Dear—"Did You Get That Tip?"

It is safe to say that Richard Carle will not make any radical change in his address in the future without leaving a forwarding address. He was made the victim of a curious misadventure the other night merely through neglecting this apparently insignificant detail.

It was during the run of "The Tenderfoot," in New York. It must be known that Carle is a great admirer of horse racing, and once in a while backs his opinion on the result of a race with cash. William Rock, the "Hop Lee" of "The Tenderfoot" has a similar weakness.

Carle has been lucky and Rock the reverse. Carle has a friend who has a "connection" at the New Orleans track, where the winter meeting is now in progress. This friend frequently sends tips to Carle at the theater for the following day's betting. That much for preliminary.

Stage Director James Darling, of "The Tenderfoot" company, usually assigns the dressing room to each member of the company, always giving to Mr. Carle as the star of the organization, the best room. On the occasion in question, Carle, after occupying the "star" room for several performances, took a dislike to his quarters and at the same time coveted the room occupied by Rock whom he asked to "swap" with him. Rock, having no preference readily complied, and the change was made without consulting Stage Director Darling.

On arrival at the theater that night, Rock was pleased to find a note on his dressing table, reading, "Put every dollar you can get on Diplomat for the third race." Rock couldn't get his money up quickly enough the next morning, and was delighted to find "Diplomat" a winner at odds of ten to one. Wishing to show his appreciation to Carle for the tip, he sent to the comedian a box of the finest cigars that he could buy, and had them delivered to Carle's dressing room that night.

Carle, during the first intermission repaired to his former dressing room, (now occupied by Rock) to inquire as to the reason of the sudden burst of generosity. Rock explained. "Great scott" exclaimed Carle, "did you get that tip? Why that was intended for me, and I waited until midnight for it last night." There was a general laugh all around, but it is safe to say that when Richard Carle again switches quarters he will arrange for his correspondence to follow immediately.

STOLE ACTRESS' PURSE AND BROKE $13 HOODOO

"Gentleman Lifter" Then Wrote Helena Frederick a Note and Returned One Dollar.

Helena Frederick, the prima donna with Richard Carle in the successful musical comedy, "The Tenderfoot" had a peculiar experience a few days ago, with a rather humorous conclusion. It was in the course of the recent New York engagement of "The Tenderfoot."

Miss Frederick was shopping. It was a crisp, bright afternoon. She had stopped to look at the enticing display in the windows of one of the large department stores, when she felt a slight tug at her skirt. She paid no particular attention to the incident at the time, merely shifting her position, but upon examination a few moments later, she was shocked to find that her purse, which had been dangling from a wrist strap, had been cleverly cut from its support and was gone.

Of course she reported her loss to the first officer she could find, and returning home, took refuge in a woman's solace—a good cry.

She gave up all hope of ever recovering her lost property, and the incident was dismissed from her mind.

Three nights later she received a note at the theater. It was such an ingenuous, brazen piece of effrontery that it will bear repetition:

"Miss Frederick: This note is from the party who relieved you of your purse the other day. I learned your identity from a card in the purse. I also inclose you $1. I am a superstitious man and your purse contained $13. Thirteen is my unlucky number."

The note was scribbled on common paper and was signed, "A Gentleman Lifter."

The strangest thing is that the dollar was inclosed.