

AT THE LOCAL PLAYHOUSES

COLUMBIA.

Robert Mantell Gives Masterful Presentation of King Lear.

Robert Mantell's portrayal of King Lear at the Columbia Theater last evening marked the fruition of Washington players' long cherished hope; that there should arise a tragedian with all the intellectual capacities and discernment of the school of actors of three decades ago, who at the same time would be able to adapt to the knowledge of the modern school of interpretation, which demands naturalness of expression and an elocution devoid of extravagant gesture and stentorian rhetoric.

Mr. Mantell could not have selected a more difficult role with which to make manifest his great talent in the interpretation of Shakespeare's creations, but when once overcome every difficulty adds its modicum of reward. The character of Lear is so cold, the canonically full of words. Its development and elaboration depend upon the pathos and the tragedy of voice, while the harmonic rhythm and the sweep of the tempest make up the required setting.

The dramatist has laid bare a human soul encompassed by the contending forces of good and evil, typified and idealized in the characters of Cordelia, Regan and Edmund on the one hand and Cordelia, Kent, and Edgar on the other. No moral lesson is drawn, none is taught, none can be the play marks but the one fact of man's unending combat with his own destiny. It presents in juxtaposition the fury of elemental wind and elemental law.

There is no ground for the assertion that Shakespeare has written a moral or a lesson in his play. It is equally certain that the stoical ethics of the play do not complete the ethical of an impotent philosophy. He has gone beyond the shallowness which would have caused lesser intellects to attempt to answer the inexplicable riddle of life, which he has set down. The poet has risen above the conventional demand for a solution to all the problems which may be presented. He has held to the verities and the mysteries of life as they exist, and has not attempted to solve the unsolvable that present in the unjust and unfathomable cruelty of a universal law, which robs a man of his reason, yet leaves him a mere mockery of his former self.

The grotesqueness and the splotchiness of Lear are so closely intertwined and so skillfully blended that there is no jarring of sensibilities as first the one and then the other phase of the play predominates. It is his ability to rise to the heights of impotent rage and revert to the insanity of a touch in this respect is truly masterful. Particularly in this true in the fourth act in which Lear appears in the habiliments of the madman.

Mr. Mantell's intonations of voice and wonderfully expressive facial play, and his consummate skill that his Lear may be considered one of the most masterful conceptions of the modern stage. In the storm scene the incongruity of Lear's rage as opposed to the plaintive wail of the faithful Cordelia, is a striking and impressive picture ever drawn.

The supporting company was not altogether satisfactory. So preponderant is the character of Lear, however, that the subsidiary personages are in the background. Mr. Henry M. Oswald was commendable, while Marie Booth Russell as Cordelia realized much from her less than a hundred lines.

CHASE'S.

Mabel McKinley Heads Good Bill This Week. Mabel McKinley's singing and the rendition of the sketch, "A Timely Awakening," by Carleton Macy and Miss Maude Hill, are easily the features of this week's bill at Chase's. Although Miss McKinley has appeared here on several previous occasions, her reception yesterday afternoon and last night was unusually cordial. She sang "Il Bacio," by Ardetto; "Violets," by Ellen Wright, and four of her own compositions. The applause at the conclusion of her last selection was so demonstrative that she returned and sang "The Last Rose of Summer" to her own piano accompaniment.

BELASCO.

Henry E. Dixey Delights a Large Audience.

Since his remarkable success in "Adonis" some years ago, Henry E. Dixey has tried many roles, but it remained for Grace Livingston Furness to give back to American audiences the old Dixey, in a dramatization of Harold MacGrath's novel, "The Man On the Box." The play was seen for the first time locally at the Belasco Theater last night.

In the role of James Osborne, the pseudo footman, Dixey is just Dixey, graceful, natural, quick, and responsive to every element of comedy in the play. As a play "The Man On the Box" does the one thing that book plays always do—it brings on the stage, in flesh and blood, the characters which have amused and interested the reader. The story is subsidiary to the comedy, but the comedy is good and clean, and there is plenty of it.

Mrs. Furness stands pre-eminent among women playwrights, and long ago demonstrated that the feminine mind is productive of successful stage material. In weaving out the comedy matter in the original story, and making the other over into a genuine comedy, Mrs. Furness has again made good her claim to literary distinction. The only weak point in her construction is the sudden let down of the lighter treatment just at the end of the play for a bit of melodrama that serves to rather cheapen an otherwise delightful natural comedy drama.

The role which the author has provided Dixey is full of comedy possibilities. It ripples along through the three acts and draws on the star's resourceful methods at every turn. From his first entrance, to his disclosure of his real identity, Dixey is a delightful exponent of the sort of comedy that makes one feel that an evening at the theater is a restful recreation instead of a brain tax.

Dixey works well. He is easy, and there is none of the stilted precision so apparent in the work of many actors. The old grace which helped to make Dixey famous is responsible for much of the smoothness in his enunciation, and Washington last night indorsed him heartily, indorsing him as other cities have done, as a comedian who serves the purposes of such, and brings light into the hearts and minds of his public.

Chief in his support is Carlotta Nilsson, whose last appearance in Washington was made with William Faversham in "Lettie." Miss Nilsson is a dainty exponent of the "natural" school of acting, and subtly illustrates her art in a most attractive way. She was thoroughly charming as Betty Annesley. Marie Nordstrom, a Washington girl, was given a cordial reception in the role of Nancy Nordstrom. She has been on the stage only a short while, but is exceptionally clever, and gave a breezy and spirited performance that justly merited the applause she received.

LYCEUM.

The Broadway Gaiety Girls, with Mildred Stoller as the star, hold the fort at the Lyceum this week and give a fairly good show. The opening burlesque has some songs and dances which make a hit and the chorus works industriously. The olio is well diversified in its attractions and has everything from a mimic to the Melrose troupe of acrobats, who do excellent tumbling. The Gardner, West and Sunshine Trio consists mostly of a man in an ill-fitting Tuxedo who can't sing and a noisy mulatto. John Weber and company introduce a new idea in the moving picture line. The Phillips sisters are fairly clever youthful performers. Jack Marshall makes a bit with his imitation of a violin, and Patterson and Kennette have a talking act that starts well and ends badly.

NATIONAL.

Henrietta Crosman Is a Thoroughly Delightful Rosalind.

It must be a thankless task producing Shakespeare in this day and generation. Last night at the New National, for instance, Henrietta Crosman and her company gave a very good "As You Like It" to a very poor audience of course, there was the weather, but still.

Miss Crosman's Rosalind is probably nearer to Shakespeare's Rosalind than any other that this generation has seen. She is not a tomboy, not boisterous, but one moment a charming boy full of spirit, frankly enjoying the situation, the next a charming girl, full of tremors and shynesses and embarrassments at the situation in which she finds herself. She is full of teasing archness in one breath and in the next carried away by real feeling. It is a delightful impersonation, delightful alike to eye and ear, for her reading of the lines leaves nothing to be desired.

For the rest, the support is good, intelligent, consistent. Edward E. Mawson does the melancholy Jacques and does it well—a bit too carefully and conscientiously perhaps, but Jacques is a self-conscious, egotistical thing any how, so that is a fault on the right side and Mr. Mawson brings to his part a presence and a musical voice. One is naturally oppressed with memories of other Jacques, of Frederick Bond, and particularly of Ben Greet—each with a straight-forward, manly fashion that wins instant sympathy. He is young and good-looking enough to look the part, and he plays it without any of the simper that sometimes makes one out of patience with Orlando's extreme youth and silliness.

Colin is not a very impressive role, and Helene Winter plays it with all the sweet clinging girliness that Shakespeare wrote into the part. Angela McCaul, as Audrey, is deliciously awkward and rustic and most delightfully clever.

In fact all the parts are well taken. The staging, costuming, scenery, etc., are all that heart or eye could desire. And the wrestling in the first act is a livelier tussle, more like the real article, than one has learned to expect in this scene. As a whole, it is the best "As You Like It" Washington has seen of is likely to see.

ACADEMY.

Lincoln Carter's new offering, "The Eye Witness," has all the elements which go to make up a sensational melodrama. The plot is interesting, though muddled on much overworked lines. Ephraim Lamont and his son are engaged in an attempt to deprive the older man's nephew of his equity in certain mortgaged property. The papers which would establish the nephew's rights have been secured, and when the latter attempts to find them he is attacked by thugs and beaten into insensibility.

The final triumph of law and order is brought about by the death of Lamont's son, which is accomplished by divine providence in the form of a thunder-bolt.

The cyclone scene is one of the most realistic in the play, and it evoked an outburst of applause. There is an element of comedy in the play which greatly enlivens the more serious scenes. The company is satisfactory. Florence Huntly was well received. She has an attractive stage presence, and her song, "Why Don't You Try," was repeatedly encored.

GIBSON GIRL HAS A DANGEROUS RIVAL

Now Its the Empire Girl With Her Eugenie Curls.



THE EMPIRE GIRL.

LONDON, March 20.—The Gibson girl as a model of hairdressing has had her day and must now give place to the Empire girl.

The Gibson girl style of wearing the hair was trying for all ordinary women. The new Empire style suits everybody. The hair is drawn up from the back and fastened on the crown of the head; then the front ends are divided into three sections and manipulated to form puffs, the center one of which dips a little on the forehead. On the crown are arranged a number of artificial curls, the whole effect being very dainty and striking.

The new style is a revival of that originated by the Empress Eugenie, and which for a period was all the rage. Among those who have adopted this style already are the Wilsons, the Duchesses of Manchester, and Lady Carrington and her daughters.

It is claimed for the new style that it has this advantage over the Gibson mode—it makes the hair look more compact and neat and is effective for every variety of face.

Following Tradition Princess Ena's Wedding Gown Will Be Worn Long at Marriage.

MADRID, March 20.—The wedding dress of Princess Ena, when she becomes Queen of Spain next June, will be cut in such a fashion as to cover her feet, because of the well-known tradition that the Queen of Spain has no legs, and therefore no feet.

The story goes that when King Philip the Second of Spain was married a peasant woman came to Madrid to present to the young queen a pair of stockings which she had knitted for her. The chamberlain who received the woman was in an impatient mood and threw the stockings at her, shouting: "The Queen of Spain has no legs!"

The bride-elect, hearing of this, took it literally and, rushing to her father, implored him not to let her legs be cut off, saying she would rather not be married at all. The father told the King, who laughed at her fears and dismissed the chamberlain.

The peasant woman, however, told her story; the popular belief in a legless queen became a fixed fancy; the queen had her wedding dress made so as to hide her shoes, and all Spanish queens have followed her example since.

Fine Office Rooms for Rent. In the Munsey Building facing Pennsylvania avenue, between Thirteenth and Fourteenth streets. For rates and information, apply to A. D. Marks, office of The Washington Times.

BOSTON FIRM PAYS BIG PRICE FOR OLD STAMPS. Complete Set of Postage Issue of 1861 Was Worth \$2,500 at Auction.

NEW YORK, March 20.—A rare set of eight unused United States postage stamps, in the collection of A. H. Scholle, has been sold for \$2,500 at auction. The face value of the stamps is \$1.75. The eight stamps form a complete set of the issue of August 14, 1861.

When the civil war began there was a quantity of the 1861-62 issue of stamps in the succeeding States. To prevent their use by the Confederate postmasters, the United States authorities declared these stamps were no longer to be accepted for postage. The issue of August 14, 1861, was then hurriedly prepared. These stamps did not give satisfaction, however, and in the following month a new set was issued.

These stamps are the earliest issue that can be used for mailing purposes. All previous issues have no value except to philatelists.

A Boston firm was the purchaser of the Scholle collection. It is supposed the set was bought on order for the post-office department, which lacked a game.

A NORTH DAKOTA BUNCO GAME. There was a "possum supper" in Williams. The Southerners in Fargo got up one a few years ago, and Doc Manning rung in a cat for a "possum," and the gang all pronounced it good—till they found out how they had been buncoed.—North Dakota News.

ALL SPANISH QUEENS NEED TO BE LEGLESS

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The Palais Royal A. LISNER SOUVENIRS Last Day Tomorrow

The complimentary prices, the practical souvenirs of the Spring Opening, will be discontinued with the closing of the store tomorrow, at 6 o'clock. Only the Millinery Department souvenirs are told of below—equal attractions are offered in all other departments.



\$3.98 \$5.00 \$7.50 \$12.00

Other complimentary prices are \$1.98 for \$2.50 Untrimmed Hats; 10 per cent discount on all Ostrich Feathers and Aigrettes; 42c for 50c Flowers, in bunches and wreaths; 39c yard for 50c Chiffon, 42 inches wide.

The Palais Royal A. LISNER Close 6 P. M. G STREET

FREE With TEA or COFFEE Package of Uneda Biscuits

To all purchasers of Teas or Coffees amounting to 25c we will for one week only give absolutely free of charge one package of Uneda Biscuits. With 50c worth of Teas or Coffees we will give free of charge three packages. Our prices for Teas, Coffees, Groceries, Butter and other necessities are unquestionably the lowest in town—quality and merit considered. Remember, it is for one week only.

Advertisement for Congressional Coffee and Thea-Nectar Tea, including prices and contact information for Great Atlantic & Pacific Tea Co.

Advertisement for Red Star Prescription medicine, featuring an illustration of a man and a woman, and text describing its benefits for indigestion.

Advertisement for Fidelity Medicine Co., featuring an illustration of a man and a woman, and text describing their eye treatment services.

Large advertisement for Regal shoes, featuring illustrations of various styles (Pitt, Piccadilly, Bromley) and text describing the brand's quality and availability in 114 Regal Stores.